

EAST BRIDGEWATER PUBLIC LIBRARY



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Library

FORM B - BUILDING

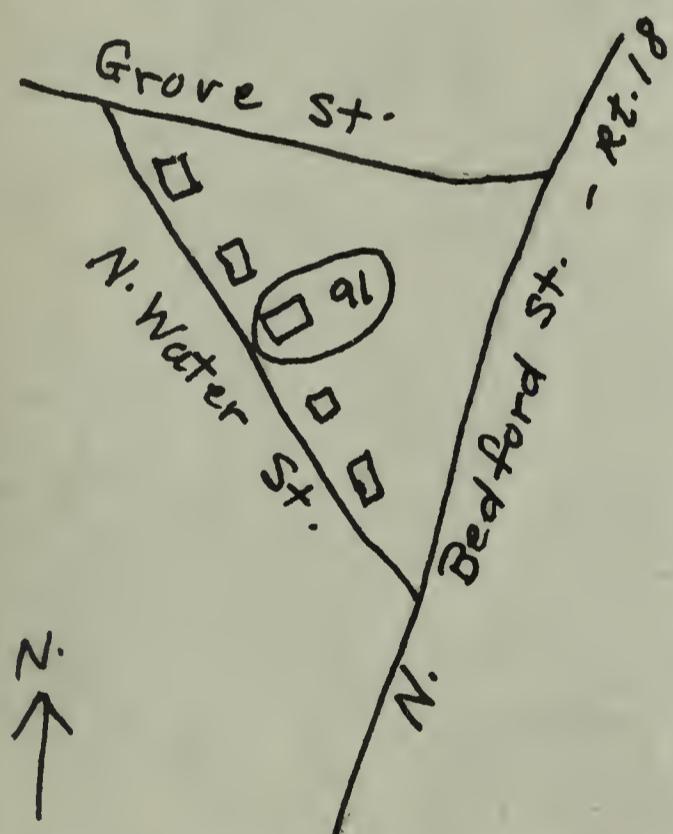
XIII-16



In Area no.

Form no.

4. Map. Draw sketch of building location in relation to nearest cross streets and other buildings. Indicate north.



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

Own East Bridgewater

Address 91 North Water St.

Name Benjamin Robinson

Present use Home

Present owner Richard W. Viola

Description:

Date c 1798

Source Rodger's Map Deeds

Style Cape

Architect _____

Exterior wall fabric Clapboards

Outbuildings (describe) None

Other features 4 fireplaces, brick oven, pine paneling, batten doors, original latches.

Cat o'nine tails painted on door
Altered _____ Date _____

Moved _____ Date _____

5. Lot size:

One acre or less Over one acre _____

Approximate frontage 90 feet

Approximate distance of building from street
30 feet

6. Recorded by Forna L. Whitmore

Organization E.B. Hist. Commission

Date March 18, 1977

(over)

500 MARCH 30, 1977

property between Seth and Joseph Keith
and Benjamin Robinson.

7. Original owner (if known) Benjamin Robinson

Original use Home

Subsequent uses (if any) and dates _____

8. Themes (check as many as applicable)

Aboriginal	<input checked="" type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community development	<input checked="" type="checkbox"/>				

★ 9. Historical significance (include explanation of themes checked above)

Benjamin Robinson, 1748 - 1829, was grandson of Gait, who came from Ireland, and finally settled in E.B. He was the son of Joseph and had among other children, Benj. 1784 and Hodijah 1793. Benjamin owned property from Elm St. to Snell Meadow. In 1818 he conveyed to Hodijah about 1/2 acre of land "together with the new house now standing (before 1977 torn down) near the old house now occupied by me and this day conveyed to my son Benjamin." (Known as Capt. Benjamin.)

In 1846 the second Benjamin conveyed property (his homestead farm) containing about 20 acres to son Benj. R. for \$1700.

In 1848 the third Benjamin conveyed about 1 1/4 acres and house to James Swasey and Stephen Lang. There were several transfers and in 1877 Julia

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

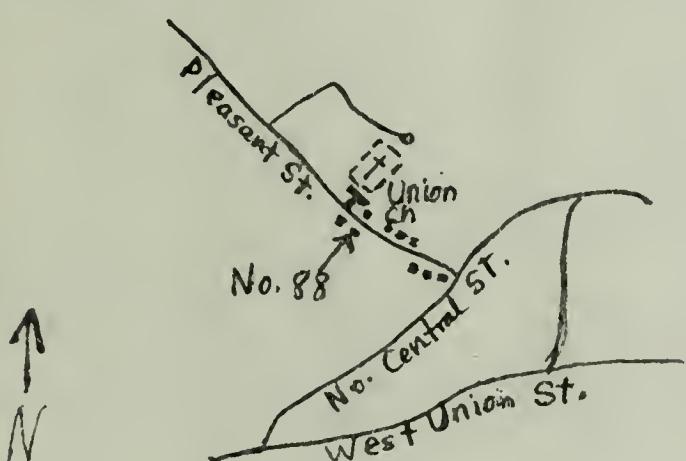
Standish acquired the property from Harriet Robinson. From Julia and her husband, David, the place passed to Edgar Standish, then to his sister, Cora Cook, and husband, Atis. In 1943, the place passed to Kenneth and Agnes Adams and in June 1957, to Audrey and Richard Viola.

MASSACHUSETTS HISTORICAL COMMISSION
c/o WASHINGTON STREET, BOSTON, MA 02108



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Joan S. Leland

Organization East Bridgewater Hist. Comm.

Date November 19, 1984

own East Bridgewater

Address 88 Pleasant Street

historic Name H. Herbert Harlow House

Ralph and Geraldine Bumpus, 1911-

se: Present Home

Original Home

DESCRIPTION:

date 1886

Source Harlow Family Papers (Anna
Leland Perkins)

Style 2½-story New England Homestead

Architect Unknown. Builder H.H. Harlow
(1850-1927)

Exterior wall fabric Shingles (prior to
1941 clapboards.)

Outbuildings Barn, attached by spacious
kitchen.

Major alterations (with dates) None.

Minor: Attic windows squared off at top after fire 1 . Second-floor apt. built c.1818. Clapboard to shingles 19

Moved No. Date

Approx. acreage 1/2

Setting Next to identical home (No. 102)
built for Union Congregational Church
parsonage also 1886. Church across
the street. Landscaping modern, with
large tulip tree planted when house
was built.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is the best preserved example of its type, and it is a good example of an older home remodeled as a multiple dwelling with no effect of the architectural integrity of the building. The barn is still in fine condition, with the corner pegging still holding true.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

H. Herbert Harlow founded the Buttonwood Dairy Farm at 297 North Central Street, where an earlier Harlow house-turned-chicken house stood until the early 1970's. He was a leader in the Union Congregational Church, and tradition says that he built his house on Pleasant Street in order to live near the church and parsonage. Harlow's nephew, Arthur Leland (son of Jennette Harlow Leland), came from Fond du Lac, Wisconsin in 1897 to serve as Harlow's partner in the dairy business, the farm then being called The Harlow and Leland Farm. In 1918, Harlow retired to New Hampshire (selling the house); the farm became The Leland Farm and continued to provide home delivery of milk into the 1970's.

- - - - -

Summary of Owners

H. Herbert Harlow 1886-1918
Frank Shaw 1918-1941
Ralph and Geraldine Bumpus 1941-

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

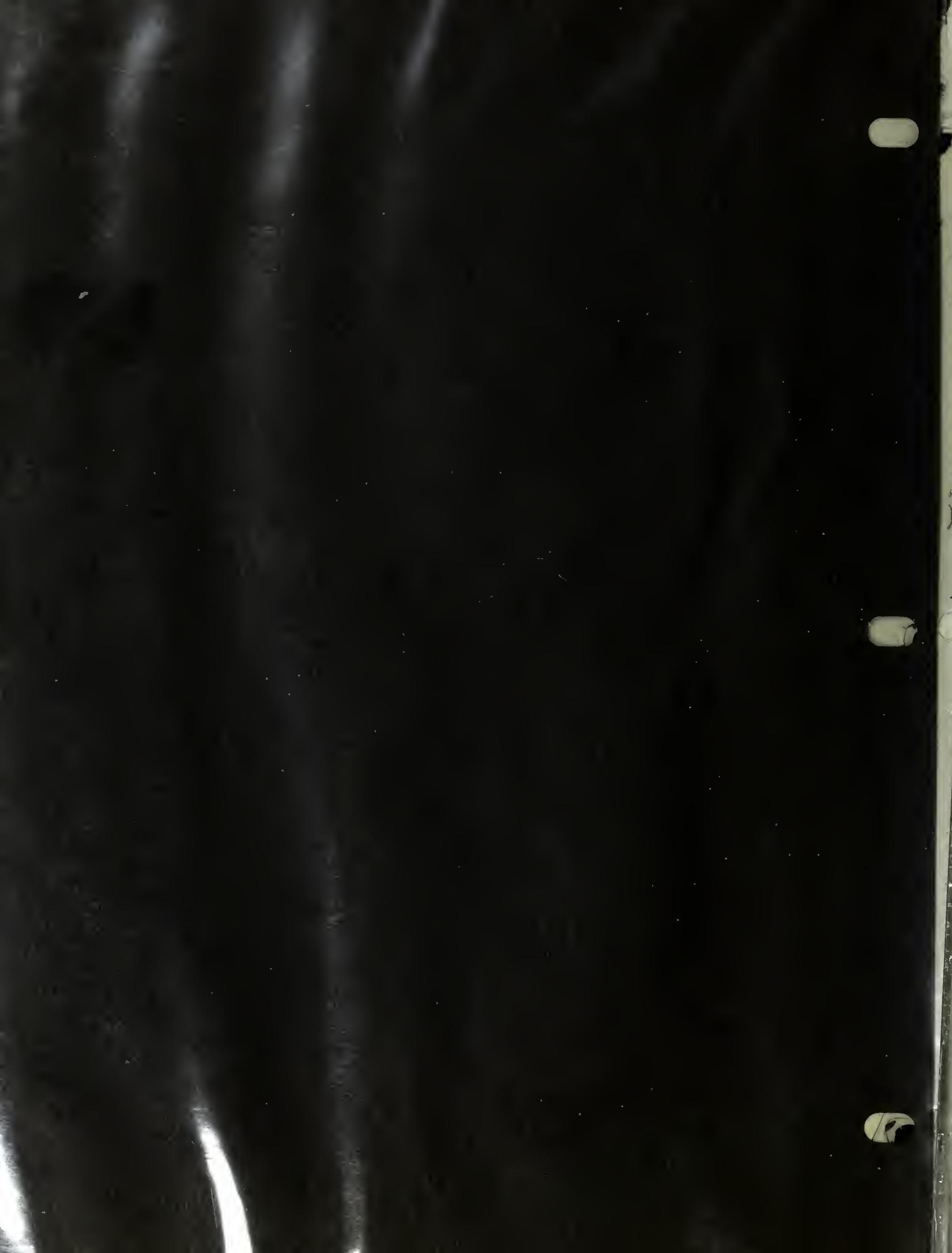
Harlow Family Papers, now part of the Leland Family Papers, in possession of Arthur Leland's oldest daughter, Mrs. Anna Perkins.

Photographs, one taken during Harlow residency and one in 1941, filed with MHC form in East Bridgewater Public Library.

88 Pleasant
Street
bet. 1886 and
1918



88 Pleasant
Street
1941

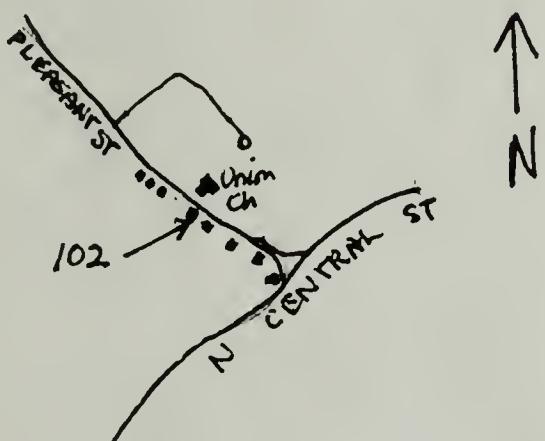


SSACHUSETTS HISTORICAL COMMISSION
1 WASHINGTON STREET, BOSTON, MA 02108



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Joan S. Leland
Organization East Bridgewater Hist Comm
Date Sept 21, 1987

Town East Bridgewater

Address 102 Pleasant St.

Historic Name Union Congregational Soc'y -
Second parsonage.

Use: Present Home: Charles and Hope Wilson,
since 1982.

Original Congregational Parsonage

DESCRIPTION:

Date 1886

Source Union Church, Manual, 1894

Style New England Homestead

Architect Unknown.

Exterior wall fabric Wood clapboards

Outbuildings Barn, 1894.

Major alterations (with dates)

Moved — Date —

Approx. acreage Less than 1.

Setting Residential neighborhood; other
old homes; trees, shrubbery, gardens.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

Well-preserved example of two-story New England homestead.
Twin to neighboring Harlow House (see MHC form, 88 Pleasant St.)

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

Union Congregational Church was founded in 1826. The first parsonage was on the site of the present 87 Pleasant St. The first pastor to live in this, the second parsonage was the Rev. F Perley M. Griffin, beginning in 1886; the last was the Rev. Harold Bogle in 1953. William and Leonora Velsor, he an executive at the VA Hospital and she prominent in women's club and musical circles, lived in the house from 1953 to 1982.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Union Congregational Church, Manual, 1894.
Charles Ransden, "Photographs of the Village and the 1844 Church Neighborhood." (EB Historical Commission, compiled 1983).

FORM E - BURIAL GROUNDS
MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

Religious affiliation None

Owner Union Cemetery Corporation

Who has further information about burial ground?

Richard H. Perkins

(Address) 337 N. Central St. E.B.

What type information: lot plans inscriptions
gravestone descriptions other

Lot sizes. Vary from

8' x 15' to 25' x 30'

2. HISTORY OF BURIAL GROUND

To Isaac Alden Esq. Justice of Peace, County of Plymouth,
requesting from him a warrant notifying a meeting
to be held at the Schoolhouse near Capt. Scott Keith. First
meeting Apr. 28, 1842 - 7 P.M. One article to procure a suitable
parcel of land for burial of the dead. At a meeting May 19, 1842
voted to have "Trustees cause an article to be inserted in the
warrant at the first Parish meeting to secure a gangway
to the Cemetery." *West School, now Legion Quarters.

3. MONUMENTS-Overall condition: upright fallen (approx. no.) 6-8 inscription legibility

4. MAP XVIII



Name c

for M

1. Town East Bridgewater, Ma.

Location Rear Union Congs. Church

Name Union Cemetery Corp.

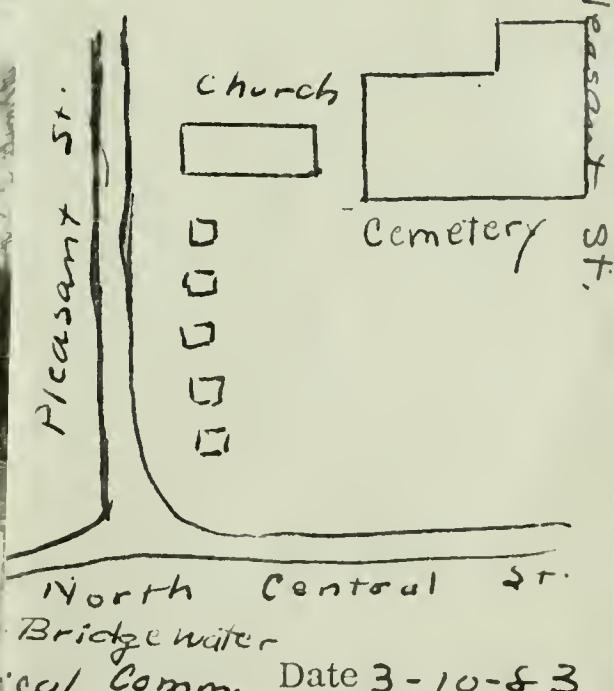
Condition: Well kept up Fair Neglected
(if neglected, explain how)

Approx. number gravestones 140 +

Earliest death date Dec. 18, 1842

Most recent death date 1983

Opp. 114 Pleasant St.



Date 3-10-83

Form # _____

5. INDIVIDUAL STONES

A. Architectural or Sculptural Monuments

WORK B - BUILDING

AREA	FORM NO.
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ASSACHUSETTS HISTORICAL COMMISSION
94 WASHINGTON STREET, BOSTON, MA 02108



East Bridgewater

s 33 Plymouth St.

Historic Name Joseph Chamberlain 1826
Samuel Greene Alden 1835

Present - Estate of Dr. Samuel Allen
1986 - Theodore and Jane Haines

Present Home

Original Home

DESCRIPTION:

1826

See from Mr. Allen's Chronology.

Style Central Hall Cape with ell.

Architect _____

Exterior wall fabric Clapboards

Outbuildings No. Barn torn down,

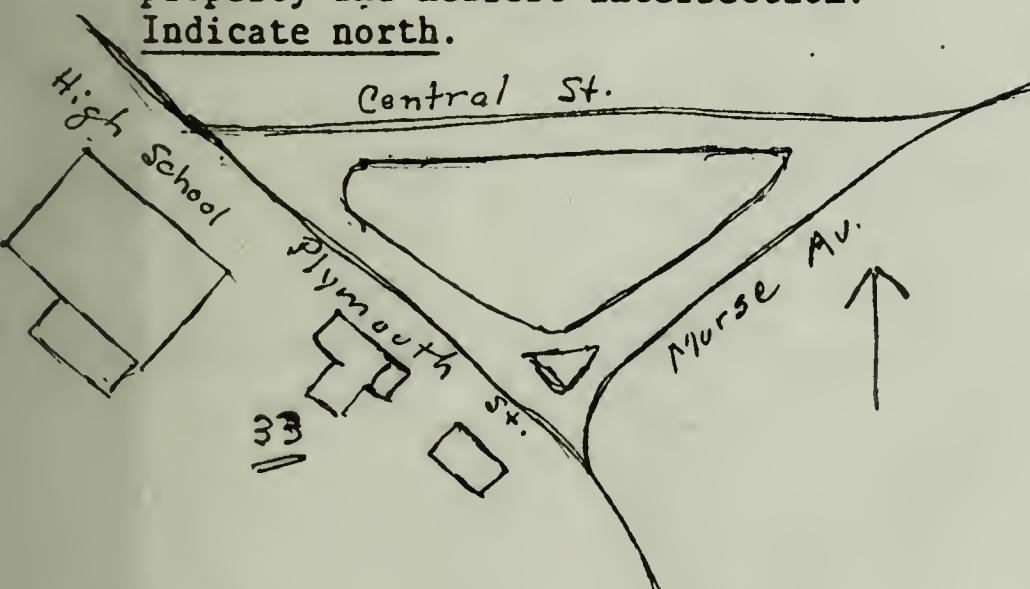
about 1940

Major alterations (with dates) _____

Moved _____ Date _____

Approx. acreage 2

Setting Facing west side of com-
mon. Houses around Common
early 1800s. First Parish Church



Recorded by Edna L. Whitmore

Organization E.B. Historical Commission

Date Feb. 26, 1985

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is a full Cape with a beautiful fanlight and sidelights at the front door. It represents a later period of the Cape with a central hall instead of the small front entry. Although there are many Capes in town, the doorway is the most attractive.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

Joseph Chamberlain built this house in 1826 and then moved across the road and built the Federal at 48 Plymouth St. in 1835. Into this house moved Samuel Greene Alden Jr. and his wife, Harriet, daughter of Lewis Keith, and in time they became the parents of twelve children. He was a farmer and lived here until his death in 1865. His wife lived here until her death in 1897.

Among the families which followed were the Norcrosses. Walter Norcross was the "hulled-corn man" who drove through town, bringing to the door a measure of corn scooped from a firkin, one of 10 bushels in his wagon. In 1976 his daughter told of the process used and no doubt the work was done in the long ell of the house.

In the 1920's the Bishop family were the owners, followed by Everett and Anna DeChambeau. In 1935 the place was bought by G. Winthrop Allen, and his son, Dr. Samuel Allen and wife Priscilla came to live on land owned by Samuel Allen, first settler in town.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Information about Walter Norcross — his daughter, Dora Belcher

Information about Samuel Greene Alden and family — his great-granddaughter, Margaret Alexander

Information — William Allen's Chronology - 1664-1893 - Hand written.
Maps. — 1873 - Beers, 1879 F.M. Haskell, 1903 H. Bradé

FORM B - BUILDING

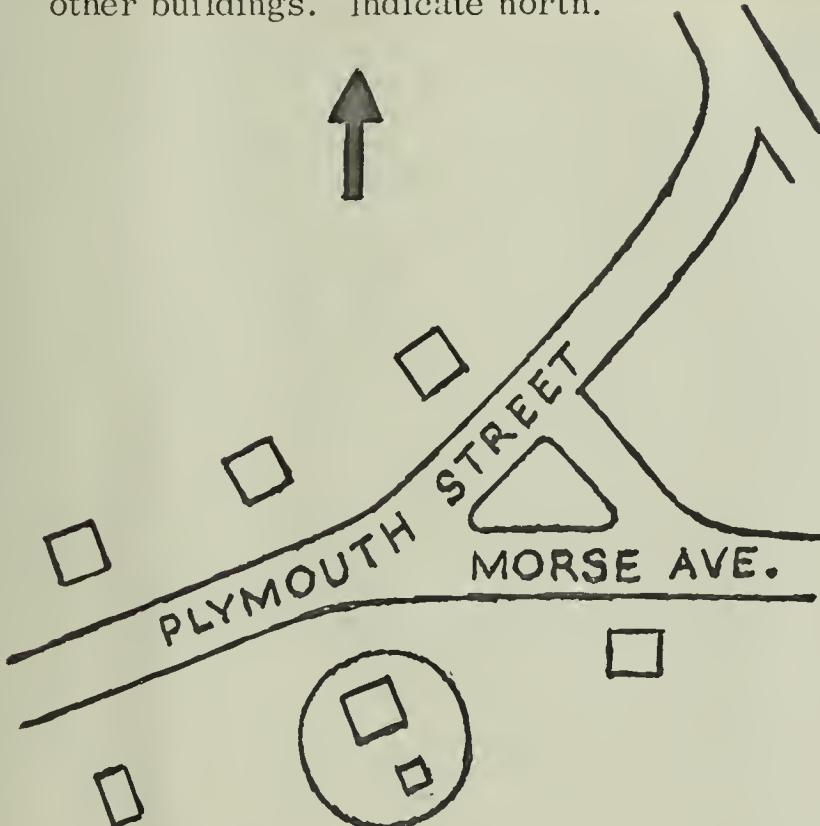
MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

In Area no.

Form no.



in relation to nearest cross streets and other buildings. Indicate north.



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

Town East Bridgewater, Mass.

Address 48 Plymouth Street

Name Chamberlain House

Present use residence

Present owner Richard F. Bartlett

3. Description:

Date 1835. From surveyor

Source Leonard Hill survey map

Style Federal or common

Architect Unknown

Exterior wall fabric Wood Shingle

Outbuildings (describe) Garage

Other features Two end chimneys each serving 2 fire places, one a Franklin fire place. 2 Porches

Altered ELL removed Date 1928

Moved _____ Date _____

5. Lot size:

One acre or less _____ Over one acre 2 1/2

Approximate frontage 237'

Approximate distance of building from street

87'

6. Recorded by Richard F. Bartlett

Organization E.Bridgewater Historical Comm.

Date JUNE 21, 1976

(over)

4-12

7. Original owner (if known) Probably Joseph Chamberlain

Original use Dwelling

Subsequent uses (if any) and dates Dr. Charles Millet Tuberculosis Sanitorium
1900 - 1920 - APP.

8. Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input checked="" type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input checked="" type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community development	<input type="checkbox"/>				

9. Historical significance (include explanation of themes checked above)

On this site originally stood house of REV. John Angier, first minister of East Parish, which house was later moved to Bridgewater.

Present house first appears on Leonard Hill Map of 1835 as Joseph Chamberlain house. Later owned by family named JAMES MITCHELL.

The property was then owned by Dr. Asa Millet who came from Mattapoiset, Mass. He was the father of Francis D. Millet an artist of international reputation, who was drowned with the sinking of the "Titanic". Another son, Dr. Charles Millet established a tuberculosis sanitorium in 1900 to 1920-APP for the fresh air treatment of tuberculosis, one of the first in this country, in this house.

Ownership by Norman Johnson, 1922 APP. and present owner RICHARD BONTIETT, 1928 followed.

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

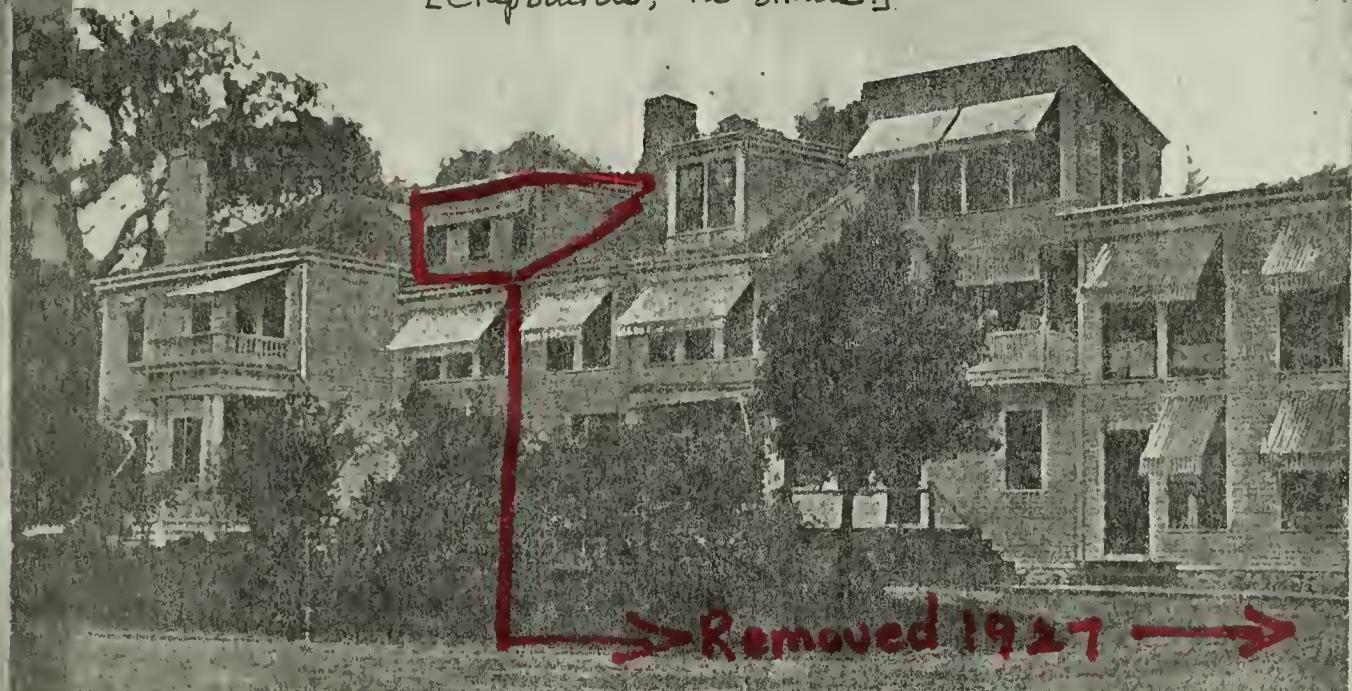
Leonard Hill Map - Survey of Common - 1835

Local history scrap books, East Bridgewater Public Library

Asa Millet owned the house on Bedford St.
from 1847 to 1852 - J.S.C.



Millet Homestead before Alterations

THE MILLET SANATORIUM, EAST BRIDGEWATER, MASS
[Clapboards, no blinds.]

In Millet's Studio 1930

On old Bridgewater's shaded street
The Past and Present seem to meet.
Mid fine old elms, and slopes of green
An Artist's studio still is seen.
But he who dreamed with brush and pen,
Is found no more in haunts of men,
Yet voices mute to mortal ear
Still speak of him who once was here.
Across the studio's worn sill
We yet may enter, if we will,
Here Millet's fancies—where we stand—
Found form and color 'neath his hand.
While the capacious fireplace old,
Could many a jovial tale unfold,
Of friends and comrades, gathered there
Around the glowing log-wood fire.
In this old studio today,
A younger artist works his way,
With dreams—perchance, that some day Fame
May add to this, another name.
The while the ancient mansion near
Is sheltering all he holds most dear,
For laughing children come and go
Today, in Millet's studio.

ELLA MATTHEWS BANGS

DR. CHARLES S. MILLET

The late Charles Sumner Millet was a distinguished member of an old New England family which traced back to Colonial days. His brother, Frank D. Millet, the famous artist, who went down with the Titanic, was not more eminent in his own profession than Dr. Millet in medicine. He made the original experiments in outdoor sleep as a curative agency in cases of tuberculosis, and he saw his early endeavors and theories indorsed throughout the world. He was among the first to discover that the doctors were laying too much emphasis on climate, cod liver oil and cough medicine, and not enough on rest, air, diet, discipline and the other factors which are now commonplaces in the treatment of tuberculosis. 1929

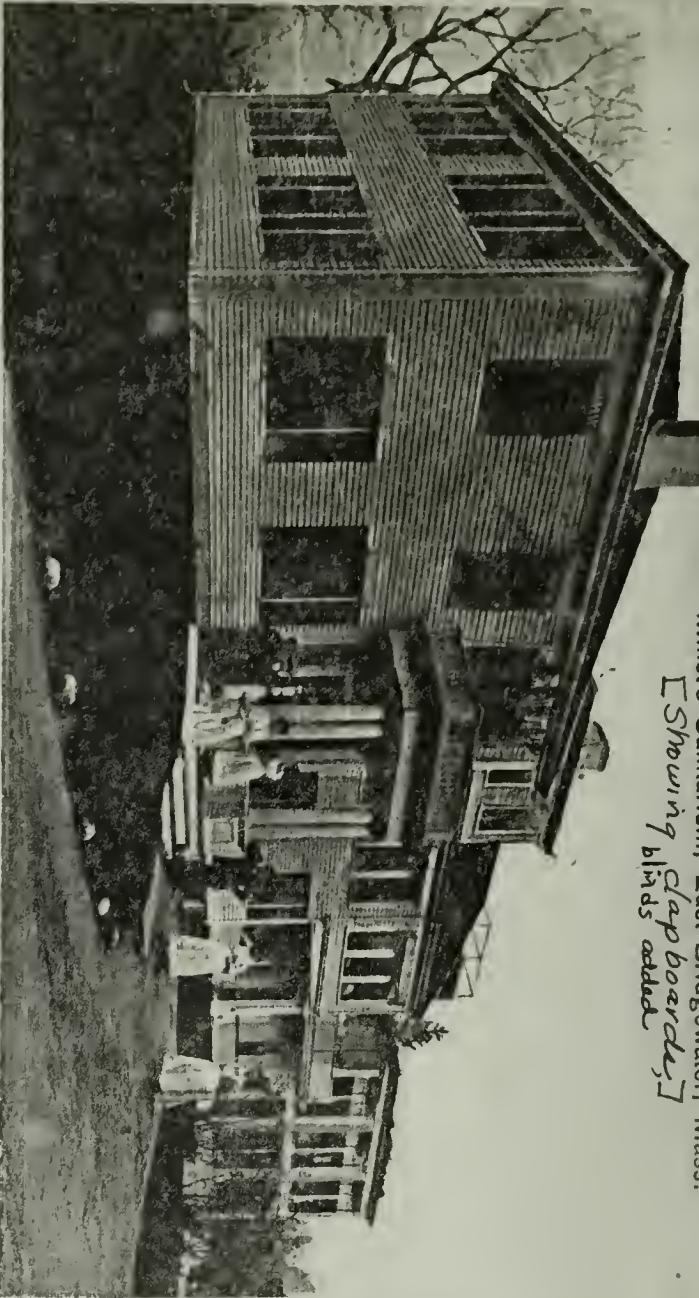
ILLUSTRATES BOOK.

Richard F. Bartlett, East Bridgewater artist, is the illustrator of a current best seller. The book, "Old McDonald Had a Farm," is the selection of the Literary Guild for April. The book is published by a nationally-known Boston publisher. The story of farm and spiritual life is written by Angus McDonald, a record of his fathers' years on the farm. There are 16 full page illustrations in the book drawn by

ARTIST EXHIBITS

Richard F. Bartlett, East Bridgewater artist has an exhibition of his water colors on exhibition at the Twentieth Century Club, 3 J Street, Boston, starting to-day and continuing through March 8. In the exhibit are many scenes laid in the locality, some from Duxbury, Cape Cod scenes and others from Vermont painted by Mr. Bartlett while on vacation there. Mr. Bar-

Millet's Sanitarium, East Bridgewater, Mass.
[Showing Lapboards]



THE MILLET SANATORIUM.

Located in East Bridgewater is conducted and owned by Dr. Charles S. Millett of Brockton. The old fashioned house, which has been thoroughly remodelled and modernized, together with the spacious grounds, makes an ideal private hospital for the many patients.



The out-door sleeping apartments give the patients the benefit of the modern methods used in the treatment of tubercular troubles, and the presence of skilled physicians and trained nurses assures competent care. The Millet Sanatorium has been established a number of years and the numerous cases which have been treated there bear testimony to its worth.

On this site once stood a house built & owned by Rev. John Angier. 1727. His son Samuel succeeded him.

"Grandfather of Elias Johnson died there who moved there from Doctor Major Johnson was killed by falling from a horse & May 30 from exertion it was moved off & became part of the Bridgewater Inn."

So said B.W. Harris vol. 1 p. 28
Rev. Samuel Angier ripe, died from injuries after falling from horse. 1803.
Rev. Samuel died 1805. So said Mary Rust vol. 3 p. 29

FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

In Area no.	Form no.
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other buildings. Indicate north.



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

1. Town East Bridgewater

Address 48+ Plymouth Street

Name Francis Davis Millet Studio

Present use Studio of Richard F. Bartlett,
painting and illustrating.

Present owner Richard F. Bartlett

3. Description:

Date 1875

Source Letter from Frank D. Millet
to a friend.

Style Hard to classify: cottage?

Architect Francis D. Millet

Exterior wall fabric Wide boards and battens

Outbuildings (describe) None. Millet home
on adjacent lot.

Other features Large chimney in rear
serving large fireplace. Small chimney
in front for heater.

Altered ? Date _____

Moved No Date _____

5. Lot size:

One acre or less Over one acre _____

Approximate frontage 78'

Approximate distance of building from street

129'

6. Recorded by Richard F. Bartlett, 6-21-76
Updated, Joan Leland, 2-28-84

Organization East Bridgewater Hist Comm

Date February 28, 1984

(over)

4-16

7. Original owner (if known) Francis Davis Millet (1846-1912)

Original use Artist's studio - easel painting.

Subsequent uses (if any) and dates Still in use as studio, by owner

8. Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input checked="" type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>		<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Community development	<input type="checkbox"/>				

9. Historical significance (include explanation of themes checked above)

Built by the artist and his father in 1875, the "little studio" of Francis Davis Millet (1846-1912) stands just below the East Bridgewater town common. After the death of Millet on the Titanic, the studio fell into disrepair. In 1925 it was purchased by artist Richard F. Bartlett, was lovingly restored by him and his wife, Mabel, and has been used for the past sixty years as Mr. Bartlett's own studio. The Bartletts in 1927 also restored and have since lived in the adjacent Millet family home which dominates the view southeasterly across the common. (The common itself, recently returned to town ownership, is under intensive restoration at this time.)

Born in Mattapoisett, Massachusetts, Francis Davis Millet spent his early childhood (1847-1854) in East Bridgewater, then finished growing up in the family homes in Abington and Bridgewater. After serving in the Civil War, he graduated from Harvard in 1869, worked as a lithographer and then spent the next several years in Europe (1871-1875). A year before his return, his father, Dr. Asa Millet, had purchased the large house at 48 Plymouth Street in East Bridgewater. Frank and the doctor built the studio on the grounds of that estate.

Following various adventures and travels, Millet married in 1879 and brought his bride to live in the family home, where their first two children were born and where the second died of diphtheria in 1881. Until 1883 the young Millets lived with the Asa Millets, wintering in New York.

cont. p. 3

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

EAST BRIDGEWATER STUDIO

Boston City Directory, 1875, 1876, 1880, 1981, 1982, 1983.

"Frank D. Millet: A New England Artist in His Rural Studio," from Millet Scrapbook II (American Academy of Arts and Letters), an article datable by its contents to 1880 and inscribed "George Lathrop in Boston Herald." Photocopy attached.

Bibliography cont. p. 4

3/73

4-17

The East Bridgewater Historical Commission was fortunate to have had one of its members interview F. D. Millet's granddaughter, Mrs. Joyce Sharpey-Schafer of Pensance, Cornwall, England, during her 1983 trip to the United States. (Her mother was Kate Field Millet, born in the Plymouth Street home in 1880.) Mrs. Sharpey-Schafer's forthcoming biography of Millet, based on letters and diaries in her possession, is cited below.

According to Mrs. Sharpey-Schafer, any easel painting by Francis Davis Millet dated between 1875 and 1883 can safely be said to have been either partially or fully executed in the East Bridgewater studio. Among those recorded to have been worked on there are:

Charles Francis Adams (Adams National Historic Site, Quincy, Mass.)

Mark Twain (Public Library, Hannibal, Missouri)

Sailing in the Bay of Naples (Public Library, East Bridgewater, Mass.)

Portrait of a Lady in Costume of 1740 (Public Library, Brockton, Mass.)

A Cosy Corner (Metropolitan Museum of Art)

Of seven buildings in southeastern Massachusetts pertinent to the life of F. D. Millet, five are standing:

The artist's birthplace in Mattapoisett (1846-1847), marked.

His early childhood home (1847-1852), 41 Bedford Street, East Bridgewater. (See MHC survey for the "Bank House.")

A home on Pearl Street in East Bridgewater (1852-1854), built by Dr. Millet (not surveyed as yet).

The Dr. Asa Millet home (1874-1900; Dr. Charles Millet Tuberculosis Sanatorium 1900-1920), 48 Plymouth Street, East Bridgewater (see MHC survey).

The "little studio," (1875-1883), 48+ Plymouth Street, East Bridgewater.

The Millet homeⁱⁿ Abington (1855-1862) was destroyed by fire in 1882, and the house on South Main Street in Bridgewater (1864-1874) has been removed.

Understanding to date about the locations and current existence of Millet's other American studios is as follows:

Boston, 1875- [?]: 12 West Street (off Tremont), building gone 1984.

Differences still to be settled among Weinberg, Sharpey-Schafer, and the Boston City Directory as to the length of Millet's tenancy in this studio and the use he made of it.

New York: 6 East 23rd Street, building gone 1984.

Washington: Forest Hall, Wisconsin Avenue, [building standing].

Millet's best known European studios were:

England: The Abbot's Grange, Broadway, Worcestershire, still standing, with attempts being made by the Broadway Trust to preserve it and the Millet's Broadway home, Russell House.

Paris: 8 Rue de l'Orient, Montmartre.

The grave of Francis Davis Millet is in the East Bridgewater Central Cemetery, not far from the house and studio.

Bibliography, THE EAST BRIDGEWATER STUDIO, cont. from p. 2

Frank D. Millet, "Letter to a Friend" dated 1875 (shown to Richard F. Bartlett by the Rev. Paul John Rich) stating in part, "Father and I have just finished roofing the little studio."

Lucia Millet, "Letter to Dr. and Mrs. Asa Millet in East Bridgewater" January, 1882, from New York.

Mark J. Nielsen, "Floor Plan and Elevation of the Millet-Bartlett Studio" (East Bridgewater, MA: hand drawing, 1983). Photocopy attached.

GENERAL

Charles Moore, "Francis Davis Millet," in Dictionary of American Biography, vol. 6, pp. 644-646 (New York: Charles Scribner's Sons, 1933).

Joyce Sharpey-Schafer, Soldier of Fortune: F. D. Millet 1846-1912 (Washington Mills, N.Y.: to be privately published by Martin Advertising, [1984?]).

H. Barbara Weinberg, "The Career of Francis Davis Millet," in Archives of American Art Journal, vol. 17, no. 1, 1977, pp. 4-18 (New York: Smithsonian Institution, The Archives of American Art, 1977). ~~Photocopy of first two pages attached.~~

MILLET IN ENGLAND

"The Abbot's Grange, and Russell House, Broadway, Worcestershire, the Residence of Mr. F. D. Millet," in Country Life, vol. 29, January 14, 1911, pp. 54-61 (published in England). Photocopy in East Bridgewater Public Library.

Henry James, "Our Artists in Europe," in Picture and Text, pp. 1-13 (New York: Harper, 1893).

Richard Kenin, Return to Albion: Americans in England 1760-1940 (Washington, D. C. : Smithsonian Institution, National Portrait Gallery, 1979; published in New York by Holt, Rinehart and Winston).



Fig. 1. Augustus Saint-Gaudens, *Francis Davis Millet*, dated "March MDCCCLXXIX," bronze, 10½ x 6¾ in. The Metropolitan Museum of Art, Gift of Mrs. F. W. Adlard, 1910. This relief was apparently executed as a wedding gift to Millet. It was given to the Museum by his daughter.

The Career of Francis Davis Millet

H. Barbara Weinberg

The current burgeoning of interest in nineteenth-century American art sug-

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gests that the day may yet arrive when certain challenges still available to scholars in this field will be foreclosed. These challenges involve reconstructing the careers of artists who enjoyed prominence in their own time, but who suffer from almost total obscurity in ours. Francis Davis Millet (1846-1912; Fig. 1) is such an artist.¹

Millet was an internationally known easel painter, muralist, and illustrator, as well as a writer of wide repute. Conspicuous in the art world at home and abroad, he was a member or officer of organizations as diverse as the Tile Club and the American Academy in Rome. Besides serving as counselor on artistic affairs to Presidents Theodore Roosevelt and William Howard Taft, he demonstrated organizational skills in many ways. These ranged from a role as informal convener of artists in Broadway, England, in the mid-1880s, to service as Director of Decorations at the World's Columbian Exposition of 1893. The tributes evoked by his death in the *Titanic* disaster reveal the high regard in which Millet was held by American cultural and political leaders, and the profound affection that he had engendered among associates of lesser prominence.

Since his death, Millet seems to have suffered from the defects of his most notable virtue, his versatility, which Charles Francis Adams, Jr., had recognized as early as 1874 and had warned him was "dangerous."² Existing studies of Millet, the most ambitious of which are unpublished, tend to concentrate on biographical details to the detriment of art historical analysis. As a result, even the few specialists who might have encountered Millet's name in connection with studies of John Singer Sargent, Elihu Vedder, Edwin Abbey, or Lawrence Alma-Tadema lack data for evaluating his paintings. No review of Millet's development as a painter can exclude references to his related activities, especially those associated with the advancement of art and art training in America. As these activities reflect many of his era's cultural aspirations, such references have their use. However, as Millet's easel and mural paintings embody certain late nineteenth-century American esthetic preferences that have as yet received little attention, they merit emphasis in this study.

Francis Davis Millet, the second child and first son of Dr. Asa and Hulda Byram Millet, was born in Mattapoisett, Massachusetts, near New Bedford, on November 3, 1846.³ Two years later, the family moved to nearby East Bridgewater. Millet excelled in school and was characterized as "an Indian rubber boy" by one of his teachers, who explained, "I can never give him a lesson that he will not learn. He can be stretched to any dimensions."⁴ While no boyhood artistic inclinations are recorded for Frank Millet, one source notes an artistic bent on the part of his mother, including a talent for designing "exquisite water colors of native flowers," which may have conditioned her son's later interests.⁵ Millet's ability to

trace his New England roots to the year 1633 and the proximity of his boyhood home to the heart of the Plymouth Colony may have determined his later historicist concerns in painting.

The outstanding episodes of Millet's youth were connected with the Civil War: a visit to the front in May 1864 as assistant to his father, a contract surgeon with the Army of the Potomac, and service between July and November of the same year with the 60th Regiment of Massachusetts' Volunteers, first as a drummer boy and later as a guard at an Indianapolis prisoner-of-war camp.⁶ Millet's army discharge certificate describes him as "18 years of age 5 feet 6 inches high, light complexion, Hazel eyes Light hair, and by occupation when called, a student...."⁷

Millet returned to the occupation of student in the summer of the following year, preparing with John A. Shaw, a Bridgewater tutor, for matriculation at Harvard in September. His college years were marked by continued academic success, particularly in history and languages, and by minor experiments in art: posters for college theatricals and "various odd painting jobs," including sign painting, during his first summer vacation.⁸ Although no other evidence of artistic leanings is available, one source records, "In his vacation between his sophomore and junior years, his father decided with Frank that it would suit the boy to become a painter. He showed talent for painting and was eager to travel."⁹

While employed as a writer and editor for three Boston newspapers—the *Daily Advertiser*, the *Courier*, and the *Saturday Evening Gazette*—after graduation from Harvard in 1869, Millet maintained a small Boston studio, experimented with painting, and studied lithography under D. C. Fabronius, called by one authority "a very able artist and lithographer, as well as a teacher."¹⁰ Millet's determination to become an artist was further encouraged by his parents, who are credited with choosing Antwerp's Royal Academy as the setting for his first substantial training.¹¹ He embarked for Antwerp, by way of London, in May 1871. Although he had contact with other American students, such as George Willoughby Maynard, Edward Champney, and Robert C. Minor, Millet's talent for languages—he eventually spoke many foreign languages¹²—precluded insularity at the Academy. For example, dating from this time (and perhaps attributable to his linguistic ability) was an acquaintance with Otto Grundmann. Grundmann's appointment as first director of painting at the Boston Museum of Fine Arts School in 1876 has been linked with Millet's recommendation.¹³



Fig. 2. Francis Davis Millet, *Charles Francis Adams, Jr.*, dated 1876, oil on canvas, 36 x 33 in. United States Department of the Interior, National Park Service, Adams National Historical Site, Quincy, Mass. Photo Fasch Studio, Milton, Mass.

The most accessible description of artistic instruction at Antwerp in the early 1870s is a report prepared by John Sparkes, headmaster of the British National Art Training Schools, in October 1876.¹⁴ Sparkes notes the long hours of work and the sequence of study from copying lithographs and drawings, to drawing from casts, to painting from life in the advanced course. He stresses the breadth of treatment developed by students through emphasis on rapid execution—enforced by specific time limits for various studies—and through equal stress on tone and contour. "Everything," Sparkes concludes, "is expressed with least amount of mechanical work. . . ."¹⁵ To Sparkes's analysis should be added the remarks of a student who recalled the insistence of Joseph Van Lerius, director of the painting class until his death in 1876, on a "thick impasto system," in the tradition of Rubens.¹⁶

During each of his two years at Antwerp, Millet entered the annual February concours, gathering prizes for various technical skills and for his knowledge of the history of painting and of costumes. The completion of his academic course coincided with his appointment, in late March 1873, as secretary to Charles Francis Adams, Jr., commissioner of the state of Massa-

chusetts to the Vienna Exposition (Fig. 2).¹⁷ Millet's activities at Vienna between late April and October 1873, his efforts and those of Adams and one associate commissioner to combat the disorder of the American department, have been recorded.¹⁸ While his assignment there may have been frustrating, Millet benefited in two important respects: he was exposed to the practice and politics of a major exposition, an experience that was to condition his involvement in many late nineteenth-century fairs, and he initiated a lifelong friendship with Adams.

It was during Frank Millet's *Wanderjahre* following the Vienna Exposition that Adams's influence and encouragement were probably most crucial. Correspondence of late 1873 and 1874, for example, between Adams in Boston and Millet in Italy, reveals the guidance, the sometimes brutal criticism, the admonitions to sacrifice all to hard, steady work, that Adams offered to the artist, nine years his junior.¹⁹ Millet's comments in these letters disclose his growing contempt for the facile Antwerp painting style and anticipate his renunciation of that Rubensian attitude in favor of the more "real, solid, patient" work advocated by Adams.²⁰ The remarks that appear in a letter from Rome, dated February 10, 1874, are typical. Re-

FRANK D. MILLET.

New England Artist in His Rural Studio.

His Career as a Journalist and Painter.

His Accomplishments and Surroundings.

Perhaps there is not another instance in the course of art where, as in the case of Mr. F. D. Millet, an artist who has achieved distinction by his early prowess in painting, has also an enviable reputation as a journalist. Mr. Millet has almost as much talent in literature and for press correspondence as in picturing with brush and colors. In the late Russo-Turkish war distinguished himself as correspondent for the London Daily News and New York Herald, ranking with Archibald Forbes and Macaulay, and taking the former's place when Forbes was obliged to go back to England, sick with fever. Some of the best descriptions of scenes in that war, in the volume afterward issued by the Daily News, are from his pen, and he has also done much other journalistic work. But as a man can hardly follow two careers so widely diverse, Mr. Millet has turned to this country to devote himself to the first object of his life, viz.: art. A glance at his career, and at the unique surroundings in which he intends to pursue his profession, will interest the public. In the studio at West Brimleywater, in this state, which he has recently completed, he is found at work with many picturesque evidences of his forefathers' experiences about him, yet placed in typical New England surroundings, and interested in all carrying out his purposes as an American, and in developing on canvas themes from American history and landscape.

THE STUDIO.

Like that of the sculptor French, recently described in the *SUNDAY HERALD*, is situated on the artist's father's farm, the senior Millet being a physician who has spent a busy life of practice in this part of the Old Colony. Mr. F. D. Millet, by the way, has two brothers, both practical journalists, the younger of whom graduates as a physician this summer. The homestead stands at one side of the village common, on a small hill overlooking a wide expanse of country. It is a roomy old mansion with a pillared piazza extending along two sides, and surrounded by trees, hedges and a garden, like Tennyson's, "careless ordered," with borders of box in the pleasant old time taken. On the southern slope of this hill, and among the garden terraces, stands the studio, built of wood tinted like gray and red, with a combination of pitch-grain and gamut which lifts itself among the tree tops very prettily. The interior space is well economized, but is crowded with old and effective adornments that cannot fail to meet the most exacting demands as to what is fitting in a painter's workroom. The long and narrow apartment with vaulted ceiling which our first enters is supplemented by a smaller one, screened off by curtains at the back, which is fitted up with the utmost completeness in the style of a colonial New England kitchen. The entire woodwork of this room is extremely ancient, having been formed for the purpose from an old relic of furniture no longer in the neighborhood, recently purchased, it is said, in New England, and is composed of broad, bevelled and grooved pieces, which assume the form of bows above the putting mantel. Under the mantel is the fire place, nine feet wide, in which large logs are burned in winter. It is built of stones taken from the old house already mentioned, the date whereof—as an inscribed brick in the back of the chimney tells us—is 1692. Here also hangs an iron kettle on a crane, white on the shelf above stand an ancient grease-jar and other relics, under a flat rock musket suspended on a pair of deer's horns. A high-backed settle occupies the place in front of the hearth, with a tall candlestick; from the kitchen rafters depend crooked wooden bushes, dried apples and herbs. In the corner is seen an old bell jar holding the rest of the woodwork, now stored away. The interior is made with mud and straw, and the ceiling contains three antislavery "red" buttons, glass, glass, glass, and in the garden outside is planted the wild grape vine.

A hand is being drawn from a block of sealing provided pieces of wood into a small sleeping chamber above, dedicated to one of the owner's artist friends, and his room with his initials, though the "decorative" has never yet slept in it, being absent in England. Here may be seen at present a life study of Mr. Millet's devoted servant Fausto, an Albanian, who accompanied him through most of the Turkish campaign, and afterward attended him in Paris. "He was devoted to me," says the artist. "He always slept at night lying across the entrance to my quarters, wherever we were, so that no one could get in without encountering him; and when I got back to Paris he insisted on carrying out the same plan, sleeping at the threshold of the lower door of the house, to protect me against possible murriners." This man was also an admirable cook, spending hours over the composition of recherche soups, but satisfied himself on salt pork and bread. He afterward returned to his native country. That he was a semi-savage is plain enough from the expression of his face in the picture, and also from the fact that he was painted at his particular request as in the act of

PREPARED TO MURDER.

A Bulgarian prisoner, who is bound and seated at his feet. The Albanian is attired in a rich costume of dark blue knee breeches with yellow cashmere, crimson fes and jacket adorned with gold. He carries small armory of pistols and sabres thrust through the waist sash in front, and is holding the drawn sabre between his teeth. "There is a nice point of etiquette, by the way," Mr. Millet explained, "about the manner of wearing that sabre in the belt. When the thin edge of the scabbard, corresponding with the sharp edge of the blade, is turned outward, it means hostility. When it is turned inward toward the wearer, his intentions are peaceful. Some of the pictures of eastern subjects don't seem to understand this."

From this upper room a door opens on to a narrow gallery looking out into the long room mentioned above, which is the studio proper, provided with a desk for models to pose on, cassels, a spinet or primitive piano, old chairs, a superb brass handled desk, etc. The walls are hung with pictures, tapestries, rings and specimens of Eastern costumes. A further supply of the latter being stored in a big green Bulgarian chest of odd appearance. The most noticeable thing in the studio, perhaps, is a capacious divan arranged in one corner, with a canopy decorated in authentic Turkish patterns, a verse of the Koran inscribed on the frieze under this, and abundant woven hangings, at the head of the couch, which is covered with a richly embroidered coverlet, who has not reclined upon one of genuine construction; and when the owner of the divan under notice sat upon it, one in Paris, who always there would travel across the city and invite his studio expressly to enjoy the sensations of reclining.

INNUMERABLE MEMORIES.

of the Turkish camp are scattered about. An Ottoman banner, marked with a dark blood stain, a Russian division flag, an elaborately illuminated copy of the Koran and a Koran reading stand of wood, inlaid with pearls, pomegranates and a mangal or charcoal brazier for lighting this kind of pipe, together with a copious assortment of swords and pistols, finely ornamented with ivory and silver.

"How will you ever transport such a lot of things through the confusion of a campaign and get them away safely?" was asked.

"It was a difficult matter," admitted the artist and ex colonel, "especially as when we got to Adrianople, the Turks made a strict proviso that every one going down to Constantinople should carry nothing but a hand bag. I had a number of big wooden boxes full of these things, and I must get them through then. If at all possible, I got my servants together,—the Pauls and little Fausto and the rest; drove them all—and ordered them to take the boxes down to the train, which was to start the next morning. There I found a flat car, on which were some carriages belonging to the Grand Duke. I told the men to put my boxes under those carriages, and then to lie down and sleep on the car all night. There were enough of them to sustain any attempt to take the boxes away. They slept there, and at 4 o'clock, according to the morning watch, without question."

But the studio embellishments are not confined to eastern traps. A large picture of Napoleon Bonaparte is a bust, which will be prominently by many visitors to the art department of the centennial exhibition, hangs in the gallery, and behind this are some of the instruments which the artist wore in our late civil war. On another portion of the wall is an altar cloth from Vienna, worked with the lion and ladder, which were the insignia of the great Scala family. A lobed-tailed helmet, enclosing a human skull, projects above a round-bottomed gorget and breastplate, the latter carrying still a dent from some cavalry bullet. Here, also, is a long coat made after the Puritan pattern, fringed in terra in a mound, and a helmet, which was captured in King Philip's war in 1605.

COLONIAL AND REVOLUTIONARY.

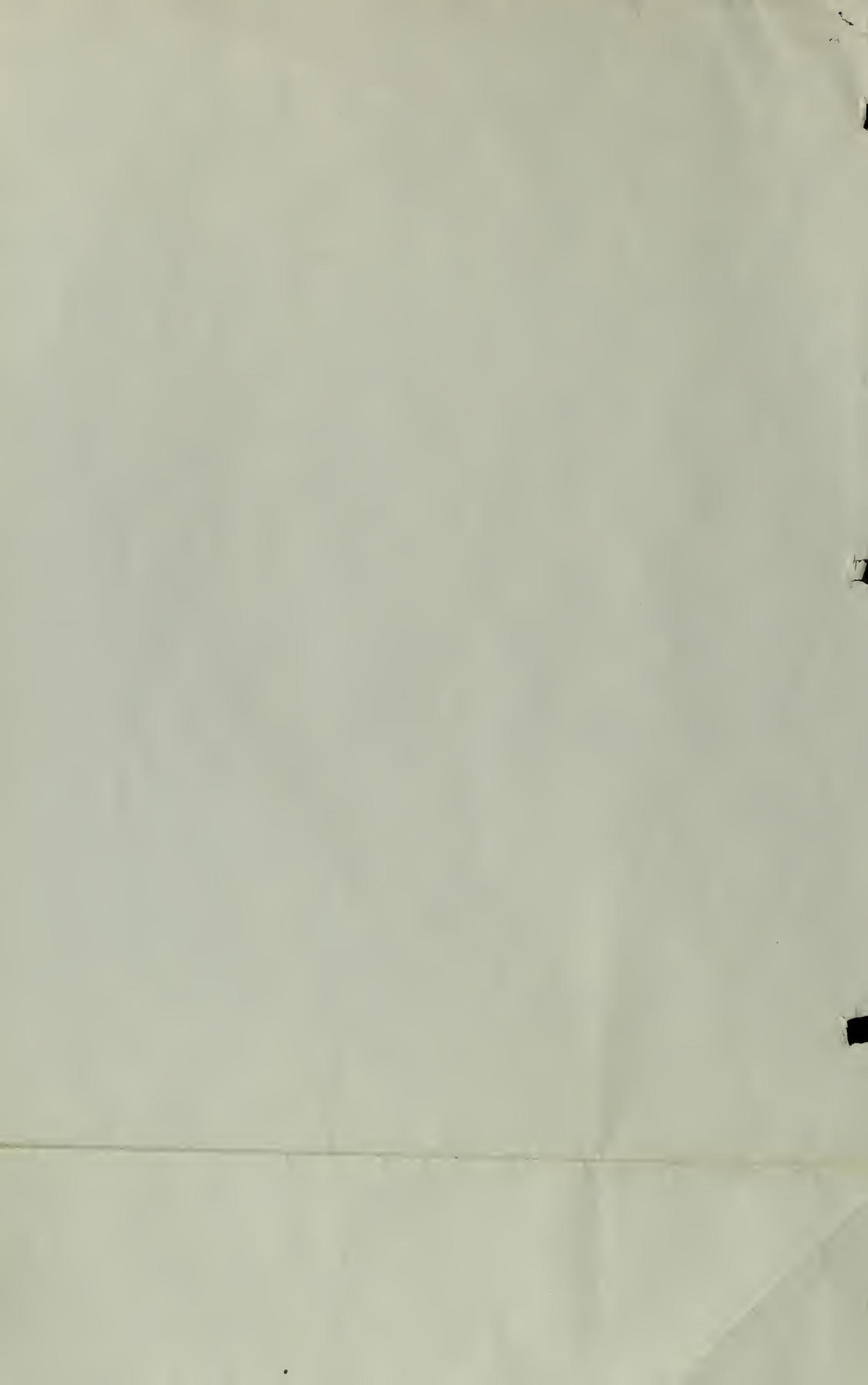
The country around the studio is full of old houses of historical and architectural value, the history of the area making its plantation, and the old stone fort of this country, a castle built just beyond

the boundaries of this farm lies an island in the placid little Kennebec river (a tributary of the Androscoggin) where Miles Standish and others negotiated with Indians a purchase of many square miles of the surrounding country. Traces of early roads and Indian paths may sometimes be detected in the extensive woods of the neighborhood, and a walk through adjacent fields and groves revealed many charming glimpses for landscape or background in outdoor figure studies. "Our New England country is full of exquisite bits," said Mr. Millet to the writer, "as beautiful and as well adapted to make pictures of as anything the Frenchmen have." Indeed it appears as if, in his enviable situation here, the artist must be in possession of material with which to produce excellent work of a healthy native and representative character.

The number of pictures thus far exhibited by Mr. Millet is comparatively small, owing to the variety of his other activities, but the large finished painting entitled "A Hazel Razonk," shown at the Royal Academy, and again at the National Academy in New York (where it was sold), has lately attracted a good deal of notice. A woodcut from it appeared in the last number of the American Art Review. It is executed in a solid style, at once bold and finished, and has one favorable characteristic shared by all Mr. Millet's other productions, that of not recalling to the spectator any other painter's characteristics. This is a trait so unusual in the painting of men who have studied much abroad, as to indicate decided self-possession and a good basis for originality in the possessor.

MR. MILLET'S ARTISTIC HABITS, like that of many among our native painters, displayed itself early and spontaneously, and not in answer to any special encouraging agencies. Attempts at drawing are in evidence, which were made by him at the age of 4 or 5, and throughout boyhood he was always more or less busy with the pencil. Born in 1816, a large part of his school-work was done under John A. Shaw, once well known in the Old Colony, who afterward became a citizen to Jefferson Davis. The pupil, as it came to pass, saw a little of service on the other side from Davis in the late war, going to the front for a time on the contract-drill staff, before entering Harvard College. His class at the university was that of 1840, and after graduating he at once sought to advance in the direction of his professional choice, by drawing on stone with D. C. Eaton, a lithographer of this city. At the same time he was attached to one of the Boston Sunday papers, and retained this position ten years. In 1841 he went to Antwerp, to study in the art school, there the course laid out for students at that institution covers five years, but the 10th American preferred, for reasons, to work harder and accomplish the desired results in two years. After he had been in the school a few weeks, the regular competition for prizes took place among the students, which Millet entered. He took the prize of excellence. In 1842, having meanwhile entered the life class, he took part in the next annual competition, and carried off the third prize—a prize of excellence—a gold medal. His course at Antwerp being concluded, he received an appointment as secretary to the Minister of Fine Arts, commission to the Vienna exposition of 1853, and, after discharging his duties there, he made a tour through portions of Europe, to Italy, Roumania, Southern Russia, Bosphorus, Turkey, Asia Minor, Greece and Southern Italy, bringing up at Rome. Here and in Italy remained until the autumn of 1855, after which he continued his wanderings through Germany, Switzerland, France and England for some months longer. Returning to New York and Providence in 1857, he settled here—although strongly of the opinion that an American artist he ought, if possible, to remain in this country—but to Paris for a year or so of careful study. This decision was deferred by an offer to be a student in M. M. de la Farge, and Ira Alderman, in the interior wall.

DECORATIONS OF TRINITY CHURCH, Boston. Early in 1857 he took steamer for Europe once more, and was soon afterwards settled in a house on the outskirts of the French capital, when the Franco-German war of Turkey began. Being ill, he did not correspond during his prolonged travels, and combining with his rapidly improving ability as a painter, he was asked to go to the field of war, where he sketched sketches for the lithographic, as well as letters for a great daily named *Le Figaro*. He participated in the battle of the Balkans and the campaign in the Pyrenees, during which he won several medals for services rendered and bravely assisting the wounded after fire, and was fortunate enough to escape the fever which plagued Europe and so many others, till he suffered a slight attack of it when the engagement of active duty was over. After this, Mr. Millet spent some months in Paris, serving in the art jury of the exposition of 1861, and residing there. On March 11 of that year he married an American lady living in Paris, and, after a further sojourn in New York, returned back to his native country once more, to establish a permanent home in the studio which has just been described.



"Two or three years ago Mr. MILLET REQUIRED the Atlantic Monthly a singular story based on scenes of artistic life in Antwerp and Rome, entitled "The Fourth Wall," which displayed strong literary talent, and was forcibly and dramatically narrated. He is, in fact, a strong man for literary composition of this sort, and it is to be hoped that he will not altogether abandon it. At present, he continues his contributions of the prose, taking intervals of work with the palette, in the form of art criticism. Besides his work in connection with art on exposition juries, he has been active in service to the Museum of Art, as a member of one of its committees, a post in which he has probably been led to do much toward the improvement of the artists' opportunities in this city, for which he deserves the share of credit due to a hard working man, who does not spare himself nor his time in endeavoring to aid the promotion at large. It might, however, be more in his own interest to devote himself more to the study of art.

ARTISTIC PRODUCTION.

Too many items about Mr. Millet's exhibits have found their way into print during the last nine years, as would naturally happen to a person of varied energies and experience peculiar to him. But it would be the best interest to infer from this or any other article that he magnifies his own achievements, in any way puts himself forward. There is far more modesty or sincere member of the staff of St. Luke than Mr. Millet; though he has the independence of opinion and the individuality in action and ambition natural to a young American. His strong capabilities, judiciously reared, with conviction that he must make his own way, and on his merits and strive for an honorable place in the world. The self-reliance belonging to this sort of character, which has enabled him to do several kinds of things and to them well, accepting himself with credit in unusual emergencies, is illustrated, in a minor way, by the fact that one section of his studio was built by himself. Moreover, the artist can take his friends out on the big glistening river in a graceful boat, made with his own hands, after a model of a Venetian *bando*, the *bando* less well known to people in general than the *ondolo*, but, like the latter, it is propelled with the oar from a point on the side near stern, the curvaceous standing crest, while the prow is finished with a short iron stanchion. This boat is well adapted to the purposes of the painter, since he can advance along the water course with his face toward the bow, and in this way get sight of the most picturesque impositions of landscape or incidents or detail study. The *Setecke* is a beautiful stream, fringed with pickerel reeds and water-lilies, between banks overgrown with alders, bushes and trees to the water's edge, opening into pasture dotted with sheep and cattle, bordered by old rail fences and gray walls. Gliding along its still waters, the artist pointed out to the present writer themes for dozens of pictures some of which are already begun.

"But what can you do here in winter?" was asked.

"I think of going to New York this year," was the answer. "But the ideal way of dividing the time would be to pass two months of very summer—the 'green season,' when everything is too green to paint—in England and Paris, seeing the exhibitions and refreshing the eye and mind with Europe; then come home and make studies here for the rest of the time till winter. In winter, with my only summer and autumn sketches, I can

COMPLETE ALMOST ANYTHING in my studio here, and, for figure subjects, the neighborhood gives me models in plenty." The advantages of an out-of-town studio were also touched upon, and were urged by the artist with much cogency. Certainly the example of his French namesake, Millet at Barbizon, or the Frères at Lecon and Jules Breton in Brittany favors his views. But argument is unnecessary. To see the L. Britzschauer studio, with its deliciously aesthetic atmosphere, and the suggestiveness of the sweet and quiet New England country around it, is to be convinced of the wisdom of the painter's choice. Seeing the tendency of American artists (and sometimes even writers) to denationalize themselves, it is encouraging and delightful to find an artist of Mr. Millet's caliber returning to his native ground with so much fidelity and enthusiasm. It is remarkable that a spot so Picturesque and ideally improved with the conventional means for educating artistic genius, should have produced so strong an instance; and, yet, if we look far enough, it is "natural." Loyalty to the native placed ought, therefore, to be equally natural. Mr. Millet is a "good American," in the sense of understanding and sympathizing with his own people and country, though knowing many others. He is as "good" in this respect and in every and practical sense, as most, and in attachment to locality better than most.

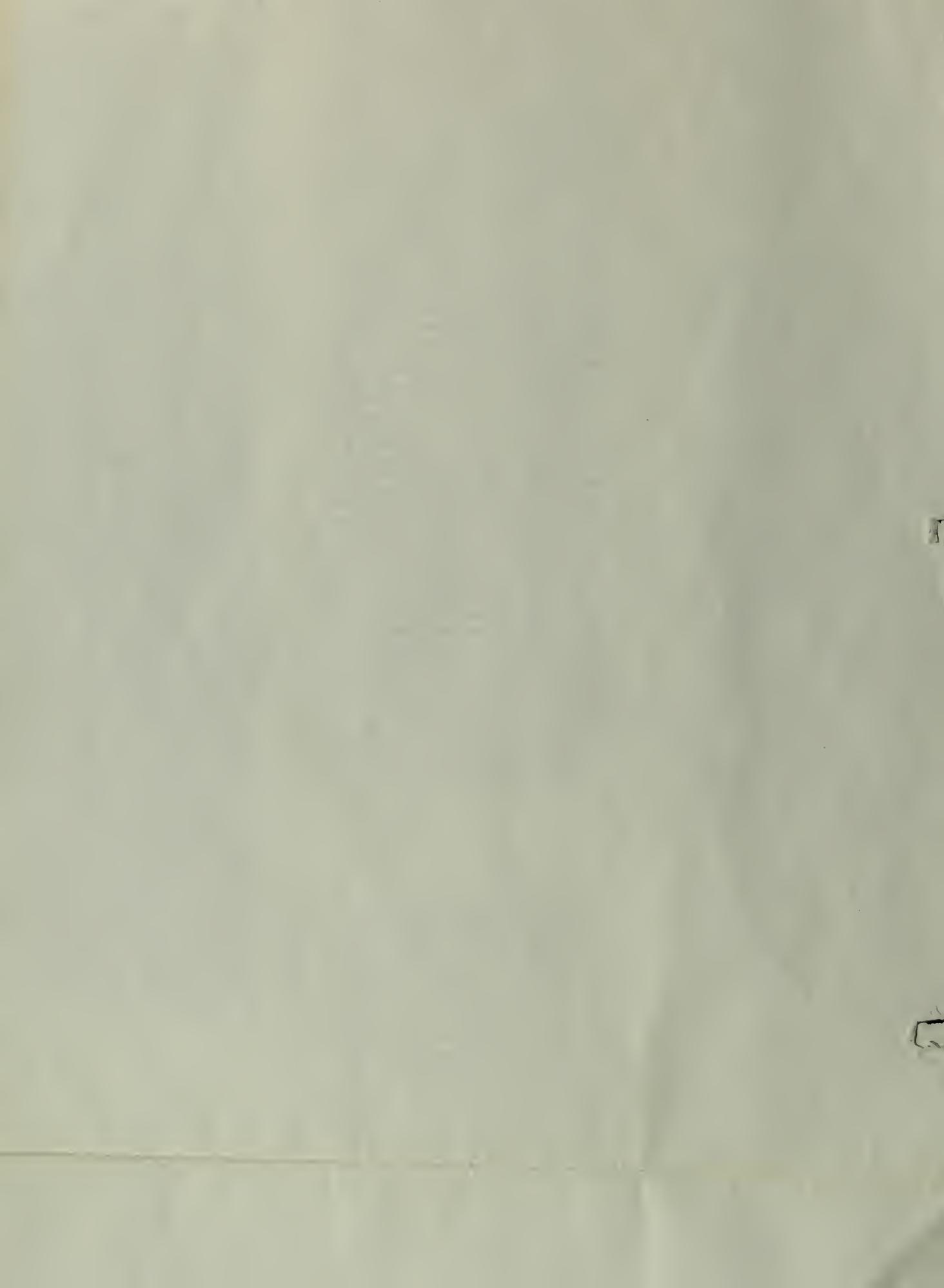
Frank D. Millet (335 Fourth Avenue) is one of the most versatile men of his time. He is a cosmopolitan. He belongs in New York as much anywhere. He belongs to journalism as much as art; perhaps more. Give him an empty sheet for flint and a pen for steel, and he strikes fire. He is in art, as in everything, an enthusiast who knows how to plod. It is all the same whether he writes a drumhead dispatch to a great paper or paints the pink wings of a frescoed angel. He does it with a *verve* that demands attention. He is a man who knows how to do his best in the littlest things; hence his success. What is to be done in art is worthy to be done. Talent harnessed and driven by industry will take any man to fame. What has Millet done as an artist? Some remarkably good things, some very bad things; never a slovenly or a tricky thing. "A Bashib-Bazouk," exhibited two years ago, was one of his best things; his portrait of Miss Kate Field, exhibited this year, one of his worst. This may in some degree have been owing to the subject. However picturesque Miss Field may be, she cannot stand or sit for a moment in competition with a Bashib-Bazouk, though she be painted in reddest of red and resplendent on yellowest of yellow sofas. Mr. Millet is one of the most catholic of our artists. He has studied in all schools—the United States, Rome, Venice, Vienna, Antwerp, Paris. He has thankfully absorbed into his art nature any art idea that he could find anywhere. He has served art faithfully in all places; to-day gladly making designs for decorative purposes or costumes for Greek plays, to-morrow using his brush in highest expression of the highest things of his soul. He has had very complete successes and his failures have not been lost to him. He is a rapid worker, quick of sight and of hand. His treatment of all subjects is broad and unconventional. His coloring is pure and harmonious, save when he takes orders for millinery pictures, which shall have a maximum of showy costume and a minimum of living subject. Mr. Millet was born at Mattapoisett, Mass. His early masters were Van Lerius and Dr. Keyser, of the Belgium School. In Antwerp he gained the silver and gold medals of honor in 1872 and 1873. He has painted portraits of many distinguished men—Charles Francis Adams, Jr., and Mark Twain among the most noteworthy.

The London World speaking of the letters of Mr. Millet, printed entire in the second volume of the Daily News correspondence on the war between Russia and Turkey, says: "No one who has ever read them has forgotten, or ever can forget, the wonderful letters which appeared in the Daily News describing the arduous march of Gourko's army through the Orikhau Pass, and the horrors of the advance from Solia to Philippopolis. The author of these letters was a young American, named Millet, who began life as a drummer in the federal army during the civil war, was promoted to be an hospital assistant, and has for some years been studying art and painting on the continent, where some of his work is not unfamiliar to visitors to the Paris Salons. Mr. Millet combined in the recent campaign the duties of journalist and artist. He illustrated in the Graphic the letters from his pen in the Daily News, and it is not easy to pronounce which kind of work was better done."

MILLET'S STUDIO.

I had the pleasure of visiting Frank Millet's studio at East Bridgewater recently, on occasion of an exhibition of his paintings. The studio is situated in a quiet nook in his father's garden, and is a neat piece of architecture. One half of it is furnished as an old fashioned kitchen of 1780; corn, dried apples, and vegetables hung from the beams; all the furniture and kitchen utensils are fashioned after the same date. On the right as you enter the studio hang several Turkish and Persian rugs, with swords and different weapons hung upon them. The dark background making the weapons look still brighter and more formidable in their appearance. The first picture, one of his latest works, he styles the combination picture, selected from his having several models. One can easily distinguish from the large dreamy eyes, and the sweet expression of the face, the artist's wife was the important model. The picture represents a young lady with a green silk and velvet waist, cut pointed at the throat and fastened with tea-rose buds, a high ruff of Elizabethan collar, one large puff for the sleeve of silk, edged with lace and strapped with bands of green velvet. The hair was rolled around the lace, and soft wavy ears fell on the forehead. The coloring was perfect; so soft, and yet so realistic. Farther along, resting on a toilet-table, was a picture of Cleopatra at the spinning wheel. An old fashioned white dress, hair dressed high in a French twist, with a high back comb, constituted the toilet; the whole expression of the picture was quiet and pretty. Millet has a wonderful power in bringing out pictures, coloring, dress and postures in perfect harmony. On the floor below, rested his Venetian boy painted in Paris. Above on an easel rested his "Morning in Venice." Next in order was a life size portrait of himself, painted by Maynard in Russia. It represents Millet in Russian costume, and is a very correct picture. On the opposite wall hung a splendid assortment of Turkish arms; the weapons were almost wholly of silver, even to the blades, and were beautifully and delicately carved. In the further corner stood the artist's materials, while upon the wall were hung his palettes just as he had left them. On the centre wall were hung his Venetian Fisherman, a picture powerful in its postures and coloring, the different colored costumes harmonizing with all the surroundings, and a pleasant study to watch the different expressions on the faces as one imagined them telling stories, or, to use a nautical phrase, spinning their yarns. Underneath resting on an easel, was his latest production, called "1780." The picture represented the character and dress of 100 years ago. In an old fashioned chair sat a child; by its side stood two ladies evidently rapt in admiration of it, while directly in front stood the mother with her arms open to receive the child, who was just ready to spring into them; and to look it intently one could almost imagine the movement, so accurate was the whole movement, while from a little window above, the sun reflected on the figures, giving to the picture a reality one seldom sees in painting. The picture was very life-like, and the coloring superb; 'twas a picture pleasing to look at. Mr. Millet admitted it particularly, and bought it the Monday previous to his death. Groups of statuary were placed in different niches, and elegant Turkish cushions lying round reminded one of the Oriental customs. The walls were tastefully hung with skins, rugs, and soft drapery. The studio displayed the style and taste of the artist. Mr. Millet spends the winter in New York, returning home in the spring.

M. O. T.



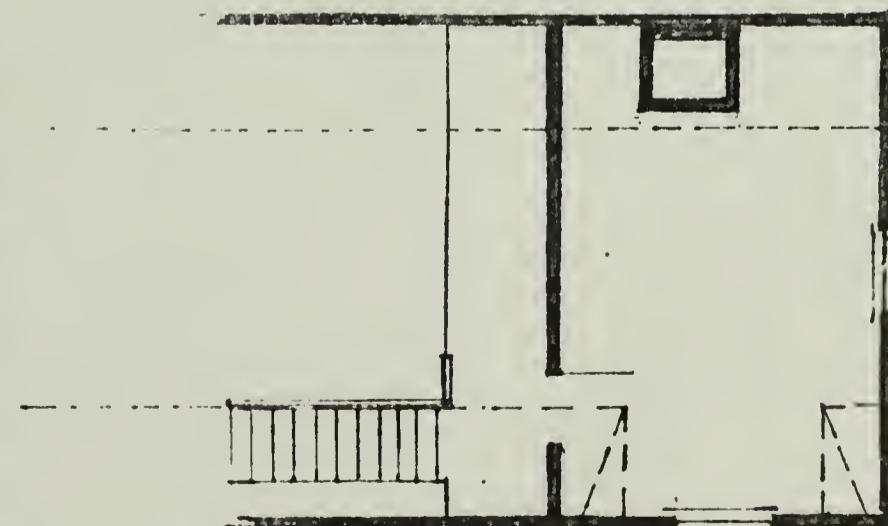
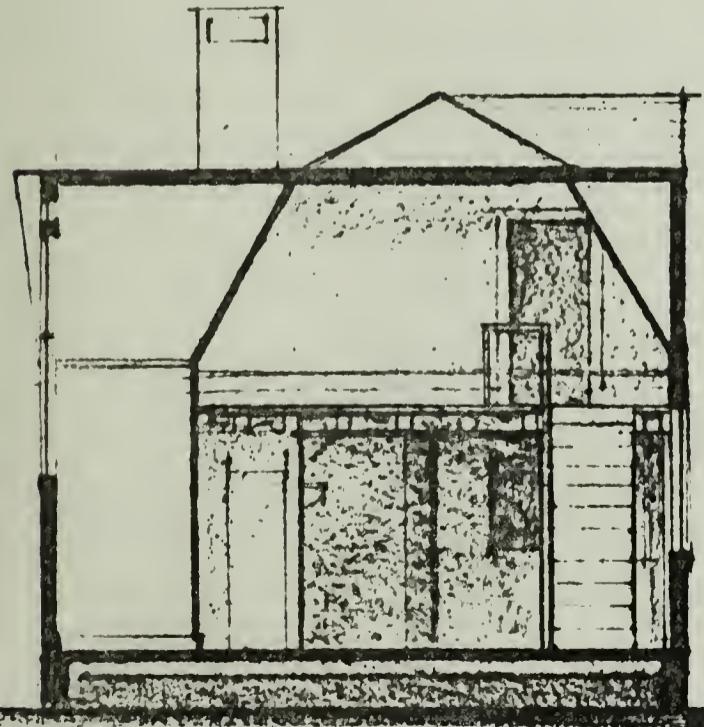
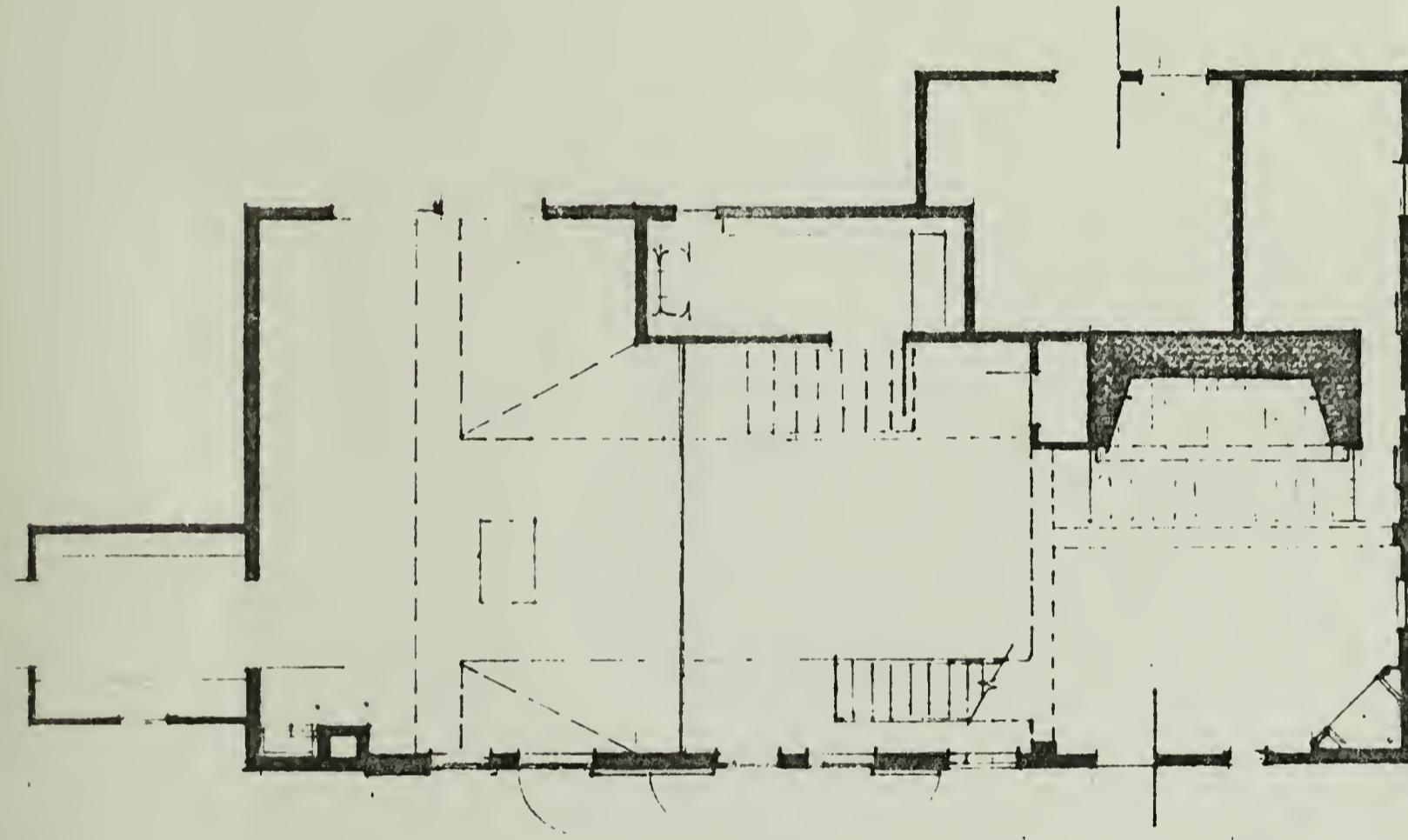
Chairman
RICHARD F. BARTLETT
48 Plymouth Street



Secretary
MRS. MARJORIE A. WINSOR
354 Plymouth Street

EAST BRIDGEWATER HISTORICAL COMMISSION

EAST BRIDGEWATER, MASSACHUSETTS 02333



MILLET-BARTLETT STUDIO
48⁺ Plymouth Street, East Bridgewater
Floor Plan and Elevation
by Architect Mark J. Nielsen
(Grandson of Richard F. Bartlett)

48+ Plymouth St. (cont.)

4-23

Handwritten Text: Taylor Harvey - chapter

Quotation from Mark Twain's Letters

Albert Bigelow Paine

The Ticknor referred to in a former letter was Professor George Ticknor, of Harvard College, a history-writer of distinction. On the margin of the "Diary" Mark Twain once wrote,

"Ticknor is a Millet, who makes all men fall in love with him." And adds: "Millet was the cause of lovable qualities in people, and then he admired and loved those persons for the very qualities which he (without knowing it) had created in them. Perhaps it would be strictly truer of these two men to say that they bore within them the divine something in whose presence the evil in people fled away and hid itself, while all that was good in them came spontaneously forward out of the forgotten walls and corners in their systems where it was accustomed to hide."

It is Frank Millet, the artist, he is speaking of — a knightly soul whom all the Clemens household loved, and who would one day meet his knightly end with those other brave men that found death together when the Titanic went down.

Harpers, 1917, pps. 303-304

was a grandson of Thomas Millet, revolutionary soldier, and also a mariner on board the ship Hancock, the first continental warship.

He belonged to the Society of the Sons of the Revolution, and was a member of the New England Historic Genealogical Society.

Dr. Millet leaves five children — three sons and two daughters. The eldest son is Francis D. Millet, eminent in fine arts and in literature, as a painter, a war correspondent and the writer of several delightful books.

The other two sons are J. B. Millet, formerly a Boston journalist, and now head of the J. B. Millet Company of Boston, and Dr. Charles S. Millet of Rockland.

The funeral will be held Saturday afternoon at 1:30 from the Unitarian church.

Dr. Millet Tribute.

A final tribute to the late Dr. Charles S. Millet was paid Thursday afternoon at the First Parish Unitarian church when simple memorial services were conducted. Rev. Carl G. Horst, pastor, officiated, and at the conclusion of the service a procession was formed and went to the Central cemetery, located in the rear of the church, where the ashes were committed to the family lot.

1929.

In Millet's Studio 1930

On old Bridgewater's shaded street
The Past and Present seem to meet.

Mid fine old elms, and slopes of green
An Artist's studio still is seen.

But he who dreamed with brush and pen,
Is found no more in haunts of men,
Yet voices mute to mortal ear
Still speak of him who once was here.

Across the studio's worn sill
We yet may enter, if we will,

Here Millet's fancies—where we stand—
Found form and color 'neath his hand.
While the spacious fireplace old,
Could many a jovial tale unfold,
Of friends and comrades, gathered there
Around the glowing log-wood fire.

In this old studio today,

A younger artist works his way,
With dreams—perchance, that some day Fame
May add to this, another name.
The while the ancient mansion near
Is sheltering all he holds most dear,
For laughing children come and go
Today, in Millet's studio.

ELLA MATTHEWS BANGS

ILLUSTRATES BOOK.

Richard F. Bartlett, East Bridgewater artist, is the illustrator of a current best-seller. The book, "Old McDonald Had a Farm," is the selection of the Literary Guild for April. The book is published by a nationally-known Boston publisher. The story of farm and spiritual life is written by Angus McDonald, a record of his fathers' years on the farm. There are 16 full page illustrations in the book drawn by Mr. Bartlett. This is the second book for which Mr. Bartlett has drawn the illustrations. 4.14.42

ARTIST EXHIBITS

Richard F. Bartlett, East Bridgewater artist, has an exhibition of his water colors on exhibition at the Twentieth Century Club, 3 Joy street, Boston, starting to-day and continuing through March 8. In the exhibit are many scenes laid in this locality, some from Duxbury, Cape Cod scenes and others from Vermont painted by Mr. Bartlett while on vacation there. Mr. Bartlett has a studio here and also a Boston office where he had done extensive commercial art work.

DR. CHARLES S. MILLET

The late Charles Sumner Millet, was a distinguished member of an old New England family which traced back to Colonial days. His brother, Frank D. Millet, the famous artist, who went down with the Titanic, was not more eminent in his own profession than Dr. Millet in medicine. He made the original experiments in outdoor sleep as a curative agency in cases of tuberculosis, and he saw his early endeavors and theories indoised throughout the world.

He was among the first to discover that the doctors were laying too much emphasis on climate, cod liver oil and cough medicine, and not enough on rest, air, diet, discipline and the other factors which are now commonplaces in the treatment of tuberculosis. 1929

4-25

L10
FORM B - BUILDING

AREA	FORM NO.

MASSACHUSETTS HISTORICAL COMMISSION
WASHINGTON STREET, BOSTON, MA 02108



East Bridgewater

Address 49 Plymouth St.

Historic Name Maj. Seth Johnson

Present Apartments, Museum 1960's

Original 1 home, 2 family

DESCRIPTION:

After 1805

Source Brock Enterprise. 7-17-24

Style Federal

Architect _____

Exterior wall fabric Clapboards

Outbuildings _____

Major alterations (with dates) _____

An entry added to the front - late 1960's. Roof Dome

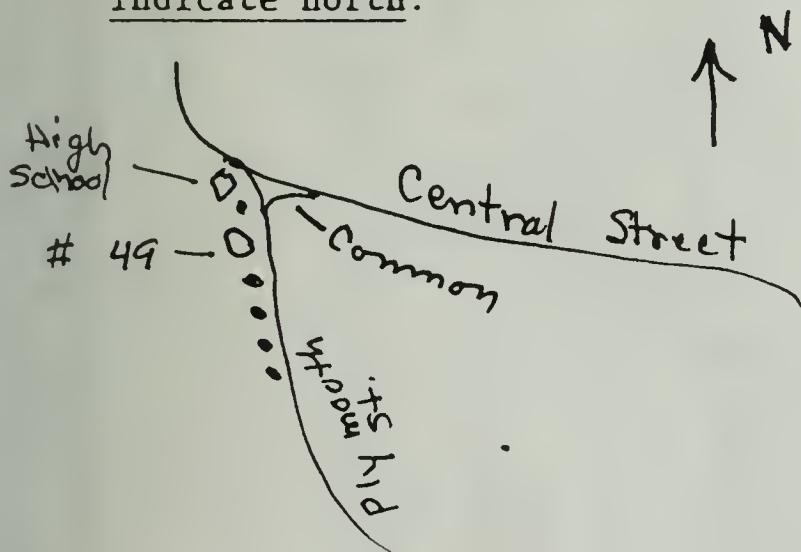
Moved _____ Date _____

Approx. acreage More than one

Setting At the top of the hill near the Southwest Apex of the Common.

SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna L. Whitmore

Organization E.B. Hist. Commission

Date June 24, 1988

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is a large, square Federal building. Its size makes it unique. It has a simple, double entrance, and a hipped roof with a dome in the center which is a recent (1960-70) addition. Probably, one of a kind. Double doors, covered by new entry.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

In 1805 David Kingman bought the old manse (1725) tore it down, and from the timbers Maj. Seth Johnson built a dwelling on the other side of the street. That appears to be this house. David built an impressive home on the site of the manse at 48 Plymouth St. (Interesting story connected with the Bridgewater Inn.).

From Maj. Johnson the place passed to the Alden family at 33 Plymouth St. sometime after 1848. In the 1870's it belonged to the S.G. Alden Estate. His daughter Harriet, one of his twelve children, was married to Edmund Nutter and they lived there when their son, Samuel, was born in 1881. Shortly they moved next door to 60 Plymouth St. (Continued below) *

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Brockton Enterprise Article July 17, 1924 about Bridgewater Inn being in part from the David Kingman Estate.

Much material from Margaret Alexander, Great-granddaughter of S.G. Alden.

* Continued. In the early 1900's Josiah Pratt and wife Asaba, another daughter of S.G. Alden, lived at the house. Following them the Boland family owned the home until the 1960's when Rev. Paul Rich bought it and made several small apartments and used sections and outbuildings as museums. The place has been owned by

FORM B - BUILDING

AREA

FORM NO.

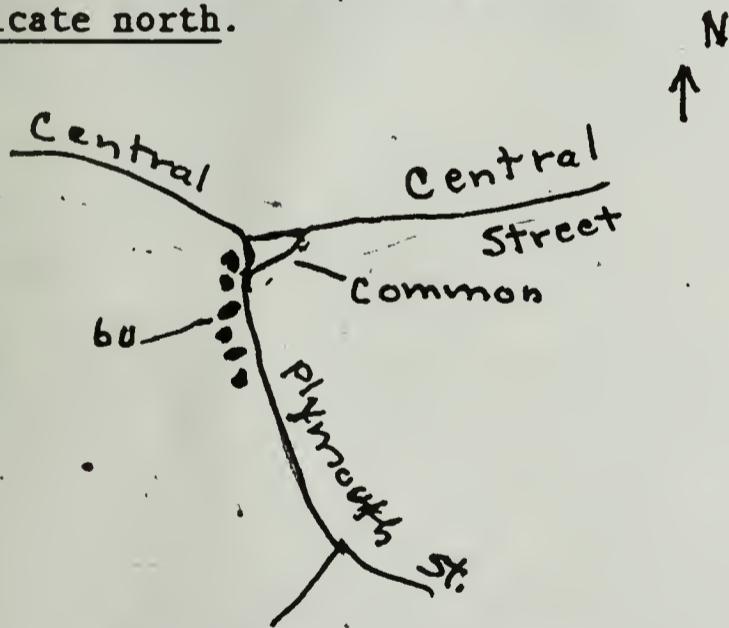
MASSACHUSETTS HISTORICAL COMMISSION
204 WASHINGTON STREET, BOSTON, MA 02108

28-2-7



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna Whitmore
Organization E.B.Hist. Commission
Date February 4, 1988

Town East Bridgewater

Address 63 Plymouth Street

Historic Name J. L. Tyler (Joseph)
Robert Smith.

Use: Present Home

Original Home

DESCRIPTION:

Date c 1875

Source From former owner.

Style Story and ½ Cottage

Architect Victorian Era

Exterior wall fabric Shingles

Outbuildings _____

Major alterations (with dates) _____

Ell added

Moved _____ Date _____

Approx. acreage One

Setting Top of the hill near Common, Near road.

Houses quite close

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is typical of cottage houses built in the last decades of the 19th Century. There is a side front entrance, two bay windows, gabled extensions at rear of each side and a small porch on the right.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

Joseph L. Tyler, a machinist, was living here in 1875. In 1882 Edmund Nutter, his wife and two year old son, Samuel, from next door became owners. He was a veteran of the Civil War. He became a teacher, High School Principal, member of School Committee, merchant and Post Master from 1886 - 1904. His son, Samuel and family lived at this house until sold to Milton Smith in 1951. Samuel K. Nutter served as a Selectman, Town Clerk and on the school committee. He was a founder of the Cooperative Bank and president of the Old Colony Foundry. His father had also been Supt. of Schools. The house was sold to Milton Smith in 1951.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Much material was from Samuel Nutter's daughter and from the recorder's records. Date is approximate - from the tax records and 1879 map. Not on the 1873 map.

FORM B - BUILDING

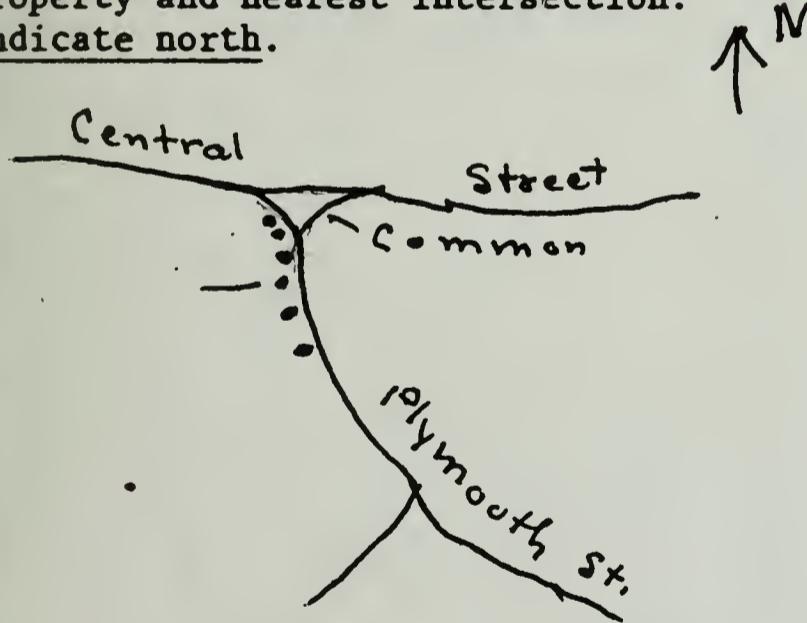
AREA	FORM NO.
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MASSACHUSETTS HISTORICAL COMMISSION
291 WASHINGTON STREET, BOSTON, MA 02108



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna L. Whitmore
Organization E.B. Hist. Commission
Date February 4, 1988

Town East Bridgewater
Address 85 Plymouth St.
Historic Name Francis Kingman
Donna L. Dykes

Use: Present Home

Original Home

DESCRIPTION:

Date Mid 1800's

Source Estimate

Style Duplex Cape

Architect _____

Exterior wall fabric Siding

Outbuildings _____

Major alterations (with dates) _____

Moved _____ Date _____

Approx. acreage One

Setting Near the road on
a busy street. Houses
near. Few trees

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This duplex Cape resembles the workmen's homes near the Sheldon Mill site where there are about three. There are no others like it in this area.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

The land shown in the 1873 map appears to belong to Mrs. S. G. Alden, Francis Kingman's mother-in-law. He was a painter at the Gin Works and appears to live here about 1860. When his first wife died, he married 2nd, the mother of Clarence Chandler, about 1864. By 1890's they were living next to the Intermediate School. For many years Walter Bordeaux's family and Michael McHugh's family ^{wife} were probably neither owned it. In 1934 Maurice and Myrtle Faunce bought the house; then their daughter and son-in-law Frances and Frank Pratt owned it about 25 years ago, and now their granddaughter Donna Dykes in 1987.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Maps which show ownership in this area-

- Map. 1848 - Land belongs to Mrs. S. G. Alden
- Map. 1873 - F. M. Kingman (Beers Co)
- Map 1879 - F. M. Kingman (Haskell)
- Map 1903 - Kingman, F. M. (H. Wade)

Also discussion with Mrs. Roger Fitch, and Mrs. Frank Pratt.

FORM B - BUILDING

AREA	FORM NO.
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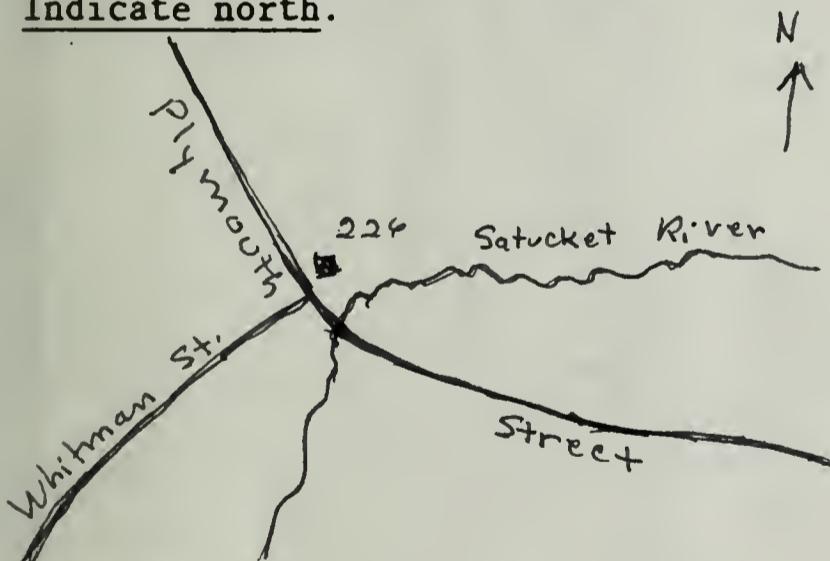
MASSACHUSETTS HISTORICAL COMMISSION
20 WASHINGTON STREET, BOSTON, MA 02108

SG 12:30!



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna L. Whitmore

Organization E.B. Hist. Commission

Date Oct. 28, 1986

East Bridgewater

Address 226 Plymouth St.

Historic Name Barzillai Allen

Owners Edward Gail Smyth

Present Home & Weaving Studio

Original Home

DESCRIPTION:

Year 1807

Source Wm. Allen's Chronology

Style Cape Cottage

Architect _____

Exterior wall fabric Clapboard

Outbuildings _____

~

Major alterations (with dates) _____

Moved _____ Date _____

Approx. acreage 1.04 acres

Setting On tree lined street,

On bend of Satucket River.

Open vistas.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is a story and $\frac{1}{2}$ farm house now commonly called a Cape Cod Cottage. It is built low to the ground and faces west. It has a small front entry with stairs making two turns to the second floor. Several of this type are found in every section of town. This section was called Satucket.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

This house, built in 1807 on the bank of the Satucket River, is located at the place where a bake oven was built, tables were erected and the noon meal served at the Ordination of the first minister, Rev. John Angier in 1724. The first owners were Parzillai Allen (1769-1826) and his wife Lucy Baldwin. He was a descendant of the first settler, Samuel Allen. Their son, William Allen (1816-1895) who bought the East Bridgewater Academy, in 1846, also lived here. He was a scholar and historian. He graduated from Harvard in 1837 and taught school and served on the school committee. He operated the Academy until Dec. 1860 when a High School was established. He also served in the legislature. The town's Elementary School from 1900 to 1946 when it burned, was named for him.

The Allen family owned the home until the early 1900's. Other owners have been Mr. & Mrs. John Brierty, the Churchill family, Robideaus, the Palmalees, Mrs. Huttlesey, and in the 1960's was owned by Rev. Paul John Rich and was an apothecary's shop known as Dr. Orts house. Also Peter Gragg

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Date of house came from William Allen's Chronology 1664-1893. This work of 14 hand written booklets was discovered in the Bridgewater Library in 1982. Copies were made of the set, and are in the East Bridgewater library. Also in the library is the reprint of "Hurd's" East Bridgewater, written by Wm. Allen. Inside the front cover are facts about Wm. Allen written by the E.B. Historical Commission.

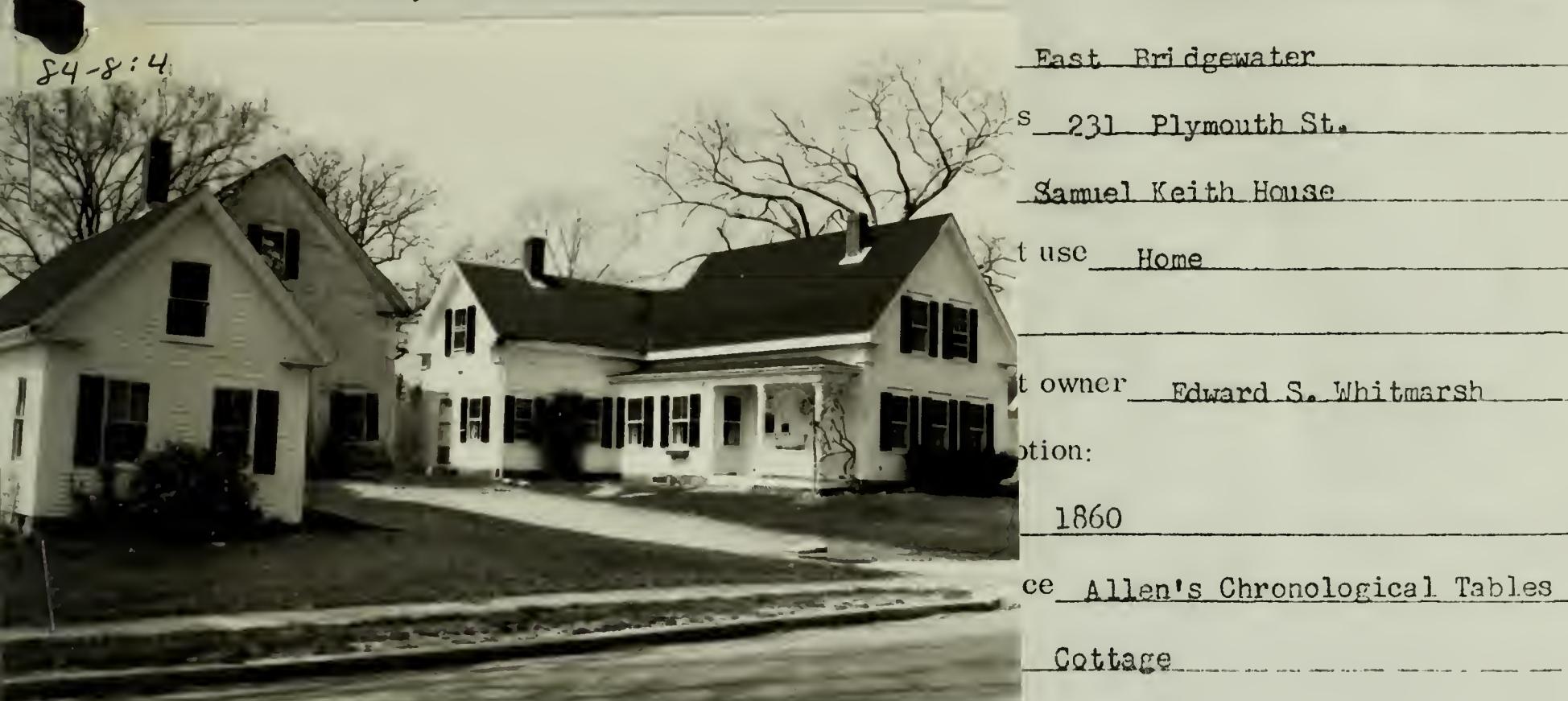
Present owners are Edward and Gail Smyth
Mrs. Smyth has a Weaving Studio.

FORM B - BUILDING

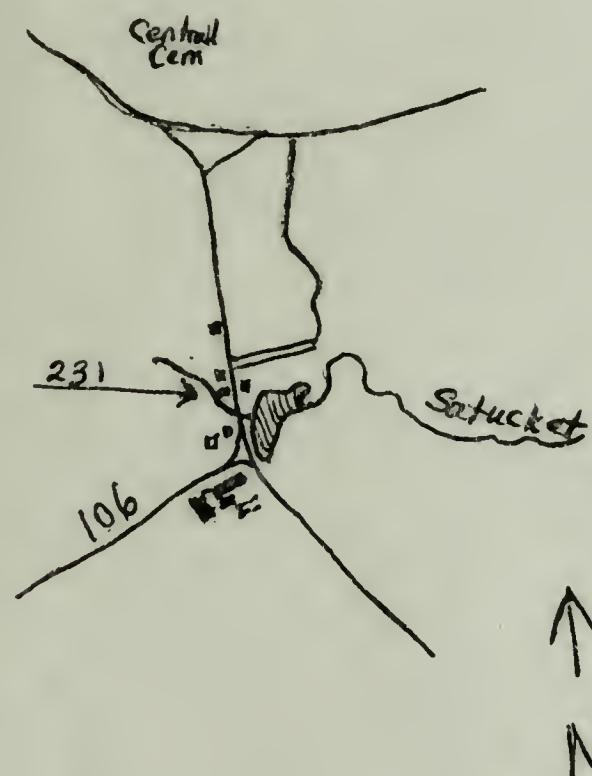
MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

In Area no.

Form no.



4. Map. Draw sketch of building location in relation to nearest cross streets and other buildings. Indicate north.



Architect: _____

Exterior wall fabric: WoodOutbuildings (describe): Barn
Workshop

Other features: _____

Kitchen separated from barn
Altered from barn Date 1941Moved No Date _____

5. Lot size:

One acre or less Over one acre _____Approximate frontage 10 rods

Approximate distance of building from street

50'6. Recorded by Joan S. LelandOrganization EB Historical CommissionDate November 21, 1983DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

(over)

4-33

7. Original owner (if known) Samuel Keith (1830-)

Original use Home

Subsequent uses (if any) and dates _____

8. Themes (check as many as applicable)

Aboriginal	Conservation	Recreation
Agricultural	Education	Religion
Architectural	Exploration/	Science/
The Arts	settlement	invention
Commerce	Industry	Social/
Communication	Military	humanitarian
Community development	Political	Transportation

9. Historical significance (include explanation of themes checked above)

Samuel Keith was a son of Zebina Keith (-1880) who is noted for the manufacture of tacks at the corner of Whitman and Plymouth Streets. Samuel went to work in his father's tack factory at the age of eighteen and became superintendent of the business not long after. "In 1855, on the retirement of his father, he and his brother Zebina took charge of the place, and conducted it under the firm name of Z. Keith, Jr., & Co. In 1873, when the factory was destroyed by fire, he retired from the firm. He has been (1897) connected with the East Bridgewater Savings Bank since its establishment. . . He has been the President since 1889." Mr. Keith also served as Superintendent of Highways for many years.

Samuel Keith, Jr. and Ralph Keith made their homes here before the house went to the whitmarshes.

10. Bibliography and/or references (such as local stories, deeds, assessor's records, early maps, etc.)

William Allen, "East Bridgewater Chronologica. Tables," (East Bridgewater MA: manuscript, 1800's). Covers town history 184-1893. Original in the Bridgewater Public Library; photocopy, East Bridgewater Public Library.

Biographical Review, Containing Life Sketches of Leading Citizens of Plymouth County, (Boston:Biographical Review Publishing Company, 1897), p. 189.

FORM B - BUILDING

AREA	FORM NO.
------	----------

MASSACHUSETTS HISTORICAL COMMISSION
194 WASHINGTON STREET, BOSTON, MA 02108

85- 9-10
East Bridgewater

Address 261 Plymouth St.

Historic Name Zebina Keith Home

Present owner: Paul Morris

By 1989 Jack Hafferty

Present Apartments

Original Family home of successful
tack manufacturer.

DESCRIPTION:

1834

Source Wm Allen's Chronological Tables

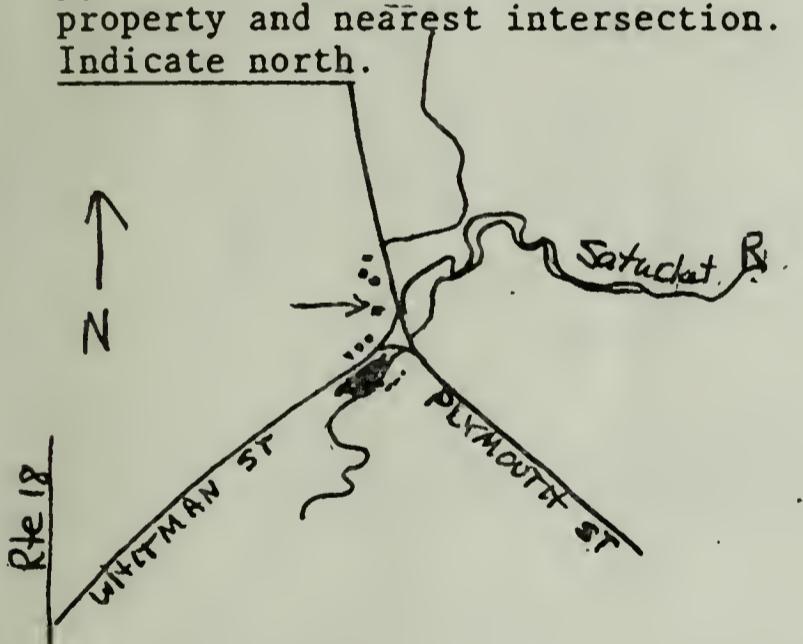
Style Two-story New England Farmhouse

Architect unknown; builder Zebina Keith

Exterior wall fabric wood shingles

Outbuildings

Major alterations (with dates)



Recorded by Joan S. Leland

Organization East Bridgewater Hist Comm

Date March 18, 1985

Moved No Date

Approx. acreage 1+

Setting Overlooking Satucket River and sites of earliest mills in town; opposite Carver Cotton Gin (Murray-Carver) and site of Zebina Keith's Tack Factory (burned 1872). Landscaping denuded at present.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

The substantial home of a substantial man in the community. Its broad facade with full-length porch, its large central chimney, and its position above the street, all speak of practical New England and the comfort of good living without ostentation. The building is well-preserved on the exterior (no siding yet) and it dominates its neighborhood. Two houses north are those of Zebina Keith's sons Samuel (231) and Zebina, Jr. (217) built 1860 and 1866, respectively. All the Keith houses should be preservation priorities, but particularly this one.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

Zebina Keith in 1832 was assessed for three tack machines and by 1836 had grown to fourteen. His tack factory, built in 1827, stood below the Carver Company and was destroyed by fire in 1872. Keith's name appears in deed records as an investor and entrepreneur. He was one of the petitioners for the incorporation of East Bridgewater as a town in 1823. By the time of his death in the 1880's had amassed a sizable estate.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

William Allen, "East Bridgewater" in Hurd, History of Plymouth County.
-----, Chronological Tables.





4-37

Arcaeological and Historic Sites - Form D
MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

PUBLIC LIBRARY

Old Fish Weir on Sackett River
Town/City East Bridgewater

III. OWNER

- A. Private Federal
State Local (Town, etc.)

II. Location: MAS# _____ USGS _____

B. Available for investigation yes

Not available for investigation

Trail left, at end of Bennett Ln. off RT. 106

IV. CULTURAL PERIOD

- A. Prehistoric-Aboriginal
1. Paleoindian
2. Archaic
3. Woodland-Ceramic
4. Unknown

B. Historic

1. Aboriginal - Contact
2. European - Colonial - Modern

Agriculture

Literature

Architecture

Local development

Art-Sculpture

Military affairs

Commerce/Industry

Music

Education

Religion/Philosophy

Government

Science/Invention

Travel/Communication

Description of Historic Importance Its use as a herring weir in old records of the town, during late 1600's. The landmark referred to in Deed when the Bridgewater waters were purchased from Massasoit in 1649

V. VALUE

- A. Permanent
1. National
2. State
3. Local

B. Transitory

C. Known

Explain Weir apparently long in use, when earliest settlers arrived. Several men living nearest it were appointed at town meeting to repair the weir and maintain it; in return were allotted number of bushels of herring, periodically (circa 1680's). Indian Trails reputed to have crossed near this spot. Also of the weir is earliest known "fording place"; First Sawmill near here, 166

B. Unknown white

VI. IMPORTANCE

1. Known

2. Explain Weir apparently long in use, when earliest settlers arrived. Several men living nearest it were appointed at town meeting to repair the weir and maintain it; in return were allotted number of bushels of herring, periodically (circa 1680's). Indian Trails reputed to have crossed near this spot. Also of the weir is earliest known "fording place"; First Sawmill near here, 166

3. Unknown

VII. RESEARCH:

Advanced

Initiated

Possible

VIII. ESTIMATED TIME NEEDED FOR RESEARCH

TOWN-RECORDS = 1668

JUNE 10th 1662

RECORDS { Deed to the town of East Bridgewater. Courtrecords. Plymouth A

1884

DOCUMENTATION

History Plymouth County. D. Hamilton Hurd

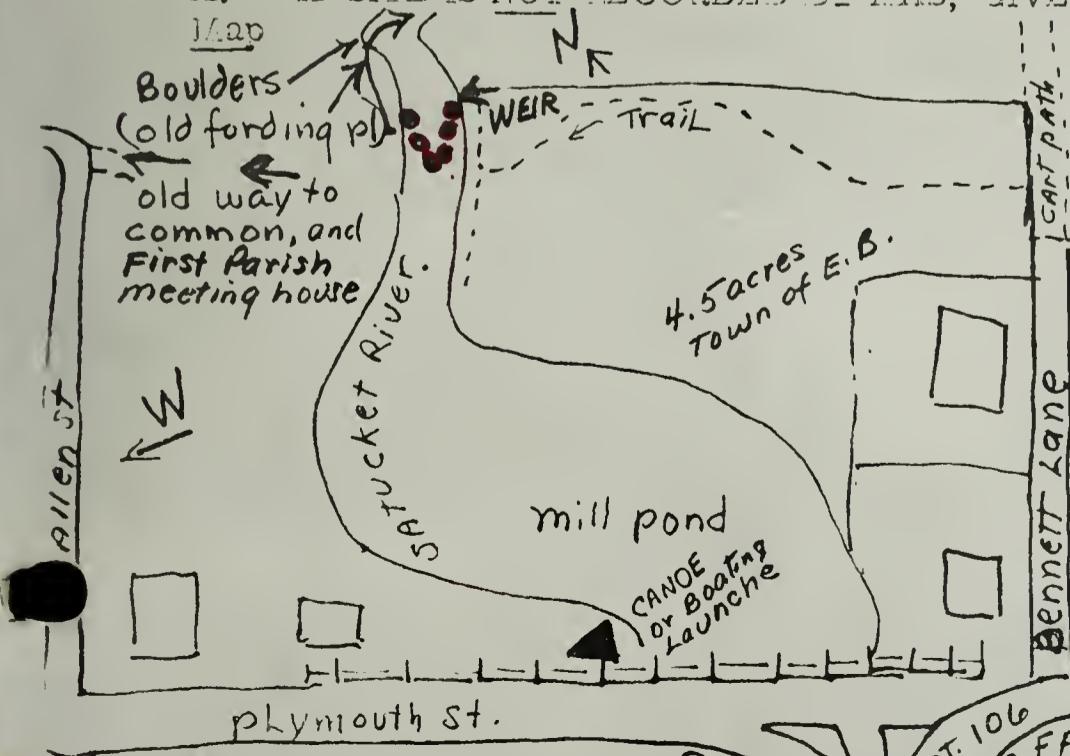
J.W. Lewis & Co.

History of Bridgewater Nahum Mitchell

1840

X. IF SITE IS NOT RECORDED BY MAS, GIVE DETAILS OF EXACT LOCATION

Map



Original Recorder MARJORIE WINSOR
For E.B. Historical Comm. (Organization)

Date

Date filed

Plymouth St. Fish Weir

DIRECTIONS

- I. Indicate town in which site is located.
- II. Sites inventoried by the Massachusetts Archaeological Society (MAS) should have site number and United States Geological Survey Map name entered.
- III. Circle type of ownership, and whether or not site is available for investigation.
- IV. Circle appropriate cultural period and give a brief description of the importance. If site is within the historic period, give any dates possible.
If site pertains to European culture, circle the historic theme applicable.
- V. Circle the appropriate word. Permanent values should be assigned to sites which might be reconstructed, used for teaching purposes or tourism. Indicate the permanent use. Transitory applies to prehistoric sites which are in the process of, or need excavation.
- VI. Circle the appropriate word. Explain briefly why word has been circled.
- VII. Circle the amount of research or excavation which has taken place.
- VIII. Time needed for research and excavation may vary. Circle the appropriate word or add the necessary time information. This information should be based on the amount of concentrated time needed, as it will be referred to only when a site is jeopardized.
- IX. Indicate where records on this site are available.
For sites of the historic period, indicate documentation.
- X. Exact locational material, and size of site, are essential. Therefore, if no map showing location of site is returned with this form, one should be drawn. This should show all structures near the site, giving an approximation of distance between site and structures. Map should also indicate all roads in the area, bodies of water, hills, etc. Include compass directions.

Recorder's name and the organization for whom inventory form is filled out should be entered.

Further historical information can be recorded here.

"The Herring Weir, --- has been out of sight, except as when the water of the stream was drawn off for a short time in the Spring of each year to permit the herring to pass up and down the stream, or repairs or building operations might require the water of the pond to be let off."

The weir is also spelled "wear" on old records.

The Satucket river contained many herring (or alewives) which swam up via Taunton river from the ocean to spawn in the ponds

According to legend or knowledge, passed down from word of mouth
Weirs were constructed of many saplings or branches, with cut ends pushed into a base of mud and stones. Fish were snared in the branches as the current of water carried them along.

FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
94 WASHINGTON STREET, BOSTON, MA 02108

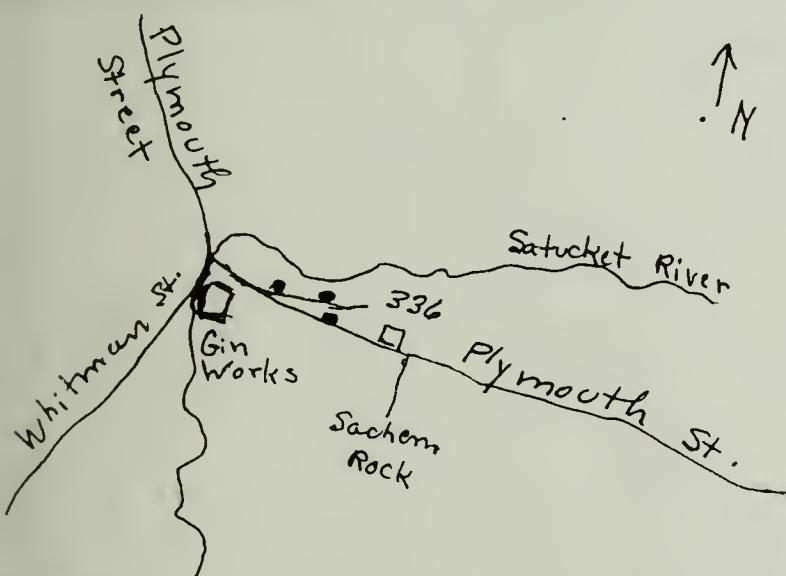
AREA	FORM NO.
------	----------

SL 7:8 5



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.

Recorded by Edna L. WhitmoreOrganization E.B. Hist. CommissionDate Oct. 19, 1985

East Bridgewater, Mass.

Address 336 Plymouth St.Historic Name Eliab Austin LathamOwners Kenneth & Meredith SwansonPresent HomeOriginal Home

DESCRIPTION:

1880Source Wm. Allen wrote - "May, 1880 - Eliab Austin Latham's house in Satucket raised."Style Sidehall Cottage-Shed & Barn.

Architect _____

Exterior wall fabric Capsboards Shingles
on rear of barn.

Outbuildings _____

Major alterations (with dates) _____

Moved _____ Date _____

Approx. acreage 3 with house.Setting On tree lined street. Open area. Woods behind. On original Latham land-settlement of town.

(Staple additional sheets here)

336 Plymouth St.

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is a pleasant sidehall cottage with ell, called a summer kitchen, and barn attached. There is an attractive bay window on the front, and a canopy over both front door (which is original) and side door.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

This house was built by Eliab Austin Latham, a 6th generation descendant of Robert Latham, the first settler in Satucket. He was the son of Eliab Latham, a prosperous farmer in the east part of town. He was a salesman for the Carrer Cotton Gin Co. and was injured and died from a train accident, Oswego, N.Y. Jan. 1890. His family grew up here and the place passed to son, Arthur, who also worked at the "Gin Works." In 1950, his widow, M. Edna Latham sold the house to Kenneth and Meredith Swanson.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Decd - 1950 - Kenneth and Meredith Swanson Bk. 1037 Pg. 153
Wm. Allen's Chronology. 14 Booklets - 1664- 1893. (In Library)
Arthur Harris' List - Houses on Plymouth St. from
the Gin Works east. (Arthur Harris 1828- 1910)

Archaeological and Historic Sites - Form D
MASSACHUSETTS HISTORICAL COMMISSION

SACHEM ROCK

I. Town/City EAST Bridgewater, ma

Location: MAS# _____ USGS _____

Available for investigation Not available for investigation

(with permission at house)

355 Plymouth St. --
Dr. & Mrs. Donald Bannerman

Historic

1. Aboriginal - Contact

2. European - Colonial - Modern

culture

Literature

Architecture

Local development

Sculpture

Military affairs

Commerce/Industry

Music

Education

Religion/Philosophy

Government

Science/Invention

Travel/Communication

rs, (3) and Brockton.

Transitory

2. State

3. Local

VI. IMPORTANCE

A. Known

B. Unknown

Explain It is a well known site, well documented
 A historical marker of stone was placed on the site for the celebration
 of OLD Bridgewater Tercentenary in 1956
 the purchase of land took place March 23, 1649 (old calendar). April 2 1650 (new).
 The original Deed is under glass, at the Old Bridgewater Historical Building in
 West Bridgewater.

VII. RESEARCH: Advanced

Initiated

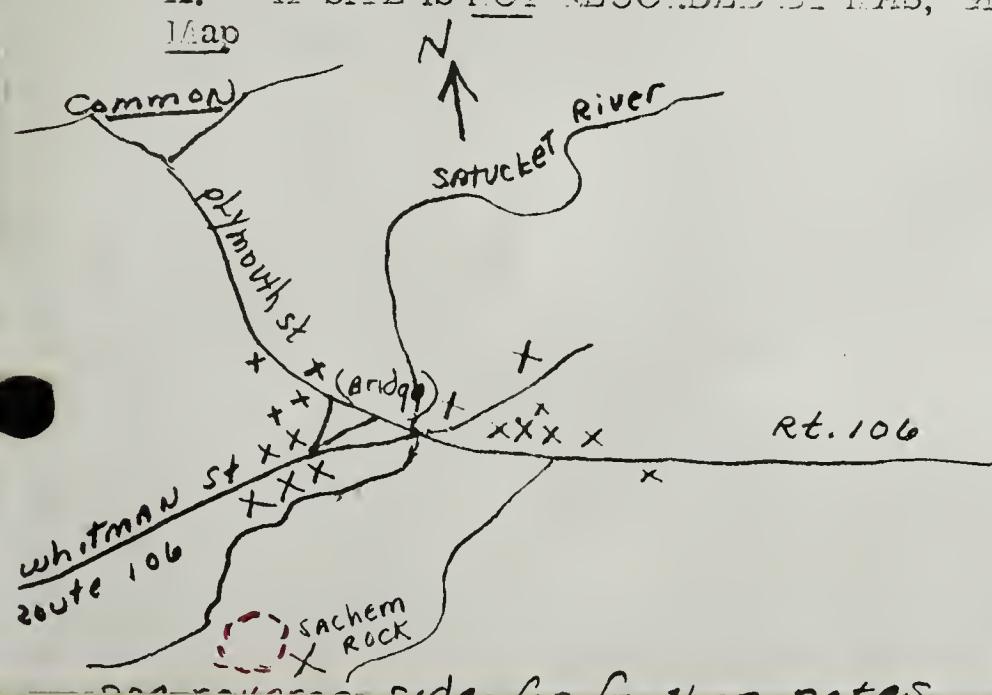
Possible ^{in the vault of Py. Home}
^{Bank in Bridgewater.}

VIII. ESTIMATED TIME NEEDED FOR RESEARCH

IX. RECORDS

DOCUMENTATION History of Plymouth County D. Hamilton Hurd 1884
 History of Bridgewater Nahum Mitchell 1840 p. 12
 13

X. IF SITE IS NOT RECORDED BY MAS, GIVE DETAILS OF EXACT LOCATION



Original Recorder Marjorie Winsor
 For East Bridgewater (Organization)
 HISTORICAL Commission

Date JUNE, 1974 Date filed

4-42

355 Plymouth St. -
Sachem Rock

Sachem Rock

DIRECTIONS

- I. Indicate town in which site is located.
- II. Sites inventoried by the Massachusetts Archaeological Society (MAS) should have site number and United States Geological Survey Map name entered.
- III. Circle type of ownership, and whether or not site is available for investigation.
- IV. Circle appropriate cultural period and give a brief description of the importance. If site is within the historic period, give any dates possible.
If site pertains to European culture, circle the historic theme applicable.
- V. Circle the appropriate word. Permanent values should be assigned to sites which might be reconstructed, used for teaching purposes or tourism. Indicate the permanent use. Transitory applies to prehistoric sites which are in the process of, or need excavation.
- VI. Circle the appropriate word. Explain briefly why word has been circled.
- VII. Circle the amount of research or excavation which has taken place.
- VIII. Time needed for research and excavation may vary. Circle the appropriate word or add the necessary time information. This information should be based on the amount of concentrated time needed, as it will be referred to only when a site is jeopardized.
- IX. Indicate where records on this site are available.
For sites of the historic period, indicate documentation.
- X. Exact locational material, and size of site, are essential. Therefore, if no map marking location of site is returned with this form, one should be drawn. This should mark all structures near the site, giving an approximation of distance between site and structures. Map should also indicate all roads in the area, bodies of water, hills, swamps. Include compass directions.

Recorder's name and the organization for whom inventory form is filled out should be entered.

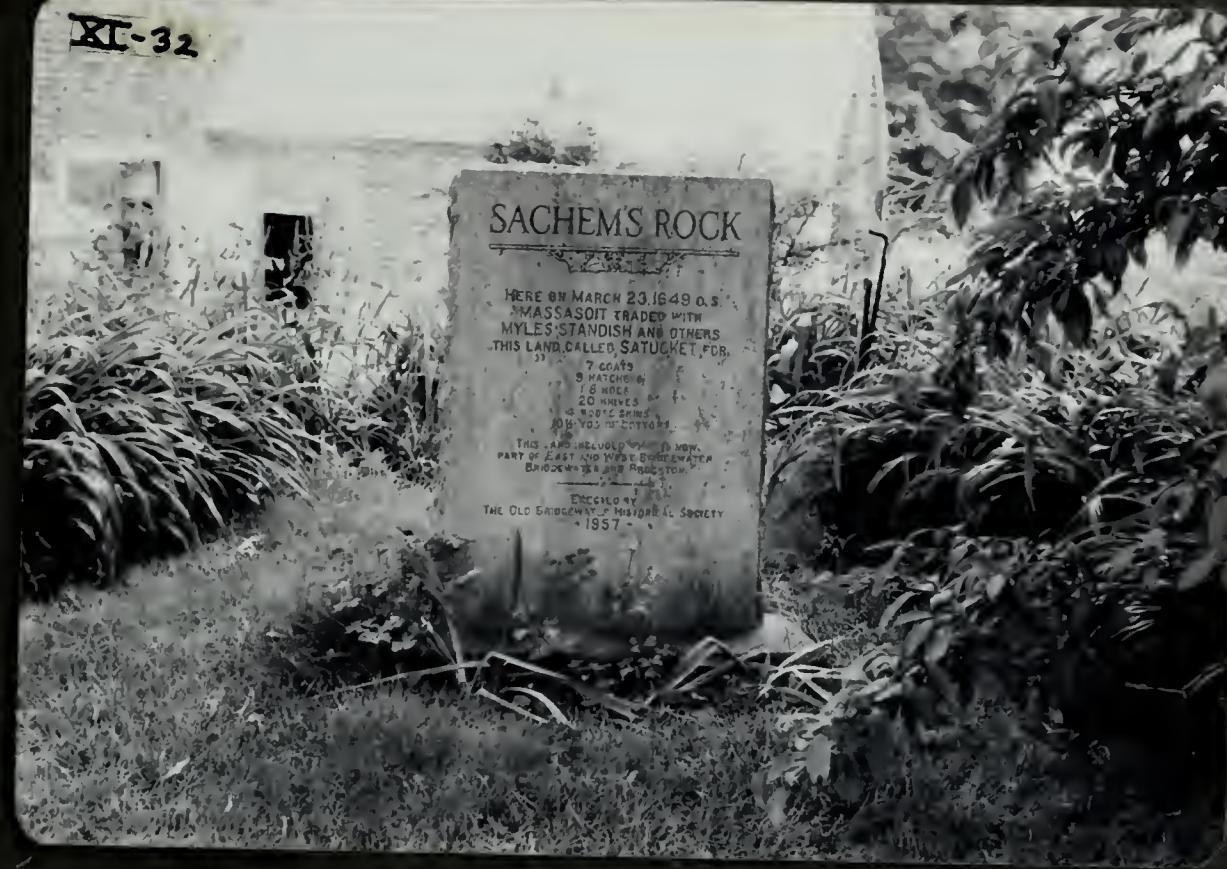
Further historical information can be recorded here.

* Note: "Ousamequin" and "massasoit" were one and the same. The term "Massasoit" meant great and powerful Leader and was used for other great Indian rulers also.

SEE p. 4 and 5 (picture of original deed to Bridgewater)
in East Bridgewater Sesquicentennial Book (Green) - 1973

STAPLES

XI-32



4-44

er

FORM D - ARCHEOLOGICAL AND HISTORIC SITES

In Area no.	Form no.

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

XVI-3



and note approximate distance from town center.



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MAS no. _____

1. Town East Bridgewater

on Plymouth st (355-418)

Azor Harris house site

(s) Mr and Mrs. Dan Moorhouse

Arch:

Recorded Initiated _____ Possible _____

available for investigation? yes

Estimated time needed for res. arch _____

General period:

Historic-Aboriginal

Aleoindian

Archaic

Woodland-Ceramic

Unknown

Historic

Aboriginal-contact

European

Colonial

Modern

6. Value: Importance:

Permanent

Known

National

Unknown

State

X

Local

X

Transitory

7. Historical significance -- use reverse side of form

8. Recorded by Marjorie Winsor

Organization East Bridgewater

Historical Commission

Date 2/16/78

(over)

355-418 Plymouth St

9. Historical significance. Include explanation of cultural period; value (assign permanent value to sites that might be reconstructed for teaching purposes; transitory value applies to prehistoric sites now in the process of, or needing, excavation); importance (such as association with important persons or events).

The early Cape farm house which occupied this site from 1745 — 1920 or there about, was built by the grandson of Robert Latham, also named Robert Latham. The elder Robert operated the first Saw mill in Satucket, [the Indian name (Saughtucket—"a place where rivers meet,") of this section of town] which was located within $\frac{1}{4}$ mile of this survey site. Plymouth st. was formerly known as Plymouth Road (1668) and was the way leading from Plymouth to the Duxborough plantation, which later included "The Bridgewater."

The sale of land from the Indians took place nearly opposite this spot, and the ancient weir on the Satucket River was the center of land division in the deed, dated March 23, 1649.

Robert Latham¹ came from Marshfield in 1663 and located "near the weir" on the Satucket.

10. Bibliography, references and/or documentation.

1. Historical facts Relative to East Bridgewater, Mass 1630—1930
by Historic Program Committee for Tercentenary
celebration September 20, 1930
2. Map of Bridgewater -- act of August 25, 1794
3. Reminiscences of Satucket-- Mrs John Hobart - 1908

Page 1

Azor Harris Site. 1977
Plymouth st. (368-418 Plym)
East Bridgewater

On March 12th, about 20 members of the Bay State Coin Shooters Club gathered, and using metal detectors unearthed a large amount of heavy iron hardware of the period (mid 1700's) the home was built. Leader Joseph Markowitz collected all the material on a large cardboard, and Marjorie Winsor of the East Bridgewater Historical Commission took custody of all except fragments.

(Mr. Markowitz and Meredith Gould of the club had met previously with the Historical Commission with the offer to assist in location of artifacts at any early sites in town) The lot is owned by Daniel Moorhouse of Old Bedford Rd. East Bridgewater who had given permission to detect and restore articles found, for the Commission.

The objects have been scrubbed, encrustations removed and old hinges made workable, (which is amazing, and an attest to the quality of workmanship involved in their manufacture!) and then rubbed with melted household fat; then the most outstanding sketched by M. Winsor, and described on the following pages.

Of interest from the history of this area, the home was built by the grandson of Robert Latham, also named Robert, in 1745. Robert Latham operated the first saw mill on the Satucket River ($\frac{1}{2}$ mile from the site) in 1690. Also in this Town Hugh Orr, in 1738, operated a mill on the Matfield river (at North Central st.) using a water-powered trip hammer for the manufacture of ironware, edge tools, shovels, hoes, made from rolled and slitted iron. Therefore some of these items might have come from his mill.



FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

XV-15



in relation to nearest cross streets and other buildings. Indicate north.



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

In Area no. _____

Form no. _____

1. Town East Bridgewater

Address 418 Plymouth St.

Name Williams Latham

Present use Home

Present owner Edwin E. & Edna L.
Whitmore

Description:

Date 1835

Source Deeds. Date on Rafter

Style Cape Cod Cottage

Architect:

Exterior wall fabric Clapboards.

Shingles rear.

Outbuildings (describe) Adjoining shed
now a garage

Other features 3 chimneys

6 fireplaces.

Brick oven

Altered Dormers Date 1939

Moved Porch - 1939 Date _____

5. Lot size:

One acre or less _____ Over one acre 1/2

Approximate frontage 315'

Approximate distance of building from street

40'

6. Recorded by Edna L. Whitmore

Organization E.B. Hist. Com.

Date Aug. 16, 1976

(over)

Exactly opposite 421

447

7. Original owner (if known) Williams Latham for Wm. W. Bennett

Original use Home. Also family shoe shop adjoined.

Subsequent uses (if any) and dates _____

8. Themes (check as many as applicable)

Aboriginal	Conservation	Recreation
Agricultural	Education	Religion
Architectural	Exploration/ settlement	Science/ invention
The Arts	Industry	Social/ humanitarian
Commerce	Military	Transportation
Communication	Political	
Community development		

9. Historical significance (include explanation of themes checked above)

Built by Williams Latham for his sister Rowena, who
she m. Wm. Bennett, 1835. Mr. Latham was a Bridgewater
lawyer and planted the shade trees from his
boyhood home, corner of Bridge and Plymouth
Streets to the Common. The Bennett's daughter,
Rowena, became Mrs. John Hobart and gave
Hobart Park to the town.

House was sold in 1874 to Seth P. Conant, grandfather
father of present owners. Inherited by his daughter,
Edith, and husband, Stillman W. Ward in 1893; their
son, Clifford, in 1934, and sold to his niece, Edna L.
Whitmore and husband, Edwin, in 1939. 102 years
in this family. Lathams and Bennetts were both
relatives of present owners.

Seth Conant finished shoes in his small shop

10. Bibliography and/or references (such as local histories, deeds, assessor's records,
early maps, etc.)

beyond the garage wall. Sent them to Sam Shan's
shop in Joppa Village. Conant's shop is now a
garage at 179 Whitman St. William Bennett was
also a shoe maker. \$158.75

+50. A200 Harris sold land to Wm. Bennett, Sept. 1834
B.R. 182 - Pg. 128. Other deeds also on Record.

(Attach photo here)

XII 2



East Bridgewater Mass.

address 421 Plymouth St.

Whitmore House - David French

original & present Horne

Aug 1978 Beverly Sims

ent owner William Roche

to public No

1680

rebuilt 1802 Style Cottage

Lathams Epitaphs (1882)

Date of date Arthur Latham's Records

Harris'

tect

OR part of Area #

3. CONDITION Excellent Good Fair Deteriorated Moved Altered Added See other side

4. DESCRIPTION

FOUNDATION/BASEMENT: High Regular Low Material Stone and Cement

WALL COVER: Wood Singles Brick Stone Other

ROOF: Ridge Gambrel Flat Hip Mansard
Tower Cupola Dormer windows Balustrade Grillwork

CHIMNEYS: 1 2 3 4 Center End Interior Irregular Cluster Elaborate Center Ell

STORIES: 1 2 3 4 ATTACHMENTS: Wings Ell Shed

PORCHES: 1 2 3 4 PORTICO Balcony

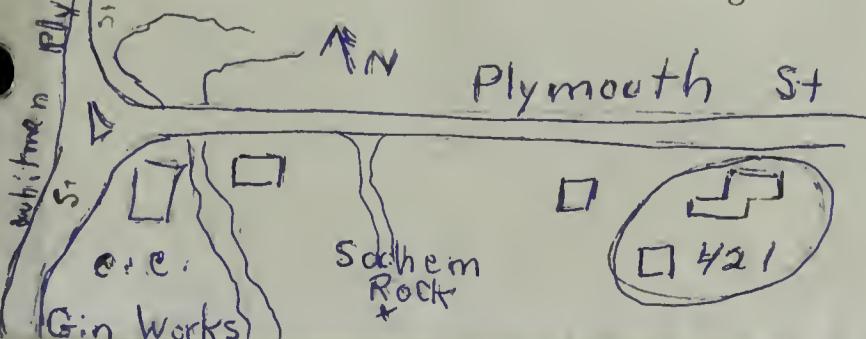
FACADE: Gable end Front side Ornament

Entrance: Side Front: Center/Side Details:

Windows: Spacing: Regular Irregular Identical/Varied Restored to 1/2 in 1975

Corners: Plain Pilasters Quoins Cornerboards

5. Indicate location of building in relation to nearest cross streets and other buildings



6. Footage of structure from street 15'
Property has 208' feet frontage on street

Recorder Edna L. Whitmore

For E.B. Historical Commission

Photo # XII 2 Date July 19, 1975

SEE REVERSE SIDE

4-51

RELATION OF SURROUNDING TO STRUCTURE

1. Outbuildings Barn = small - Probably around 1900
2. Landscape Features: Agriculture Open Wooded Garden: Formal/Informal
Predominant features _____
Landscape architect _____
3. Neighboring Structures
Style: Colonial Federal Greek Revival Gothic Revival Italian Villa Lombard Rom.
Venetian Gothic Mansard Richardsonian Modern 1800's
Use: Residential Commercial Religious Conditions: Excellent Good Fair Deteriorated

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF SITE (Refer and elaborate on theme circled on front of form)

"Whitman House (17x28) 1680 on Whitman St. In 1802, it was sold to David French, taken down and rebuilt with an addition of 8' on the westerly end, opposite Seth Conants (not built until 1835). Occupied now by Judah B. Keene (1852).

Before it was removed it had a sharp roof, chimney at the end in the middle of 28' making two rooms of equal size 14' x 17' with a fireplace in one corner of each room as now, and a Beaufet in one corner of one room.

The house had a lean-to or shed-roof upon two sides containing a bed room and other small rooms below. Mr. French added 8' to the main body of the house when he rebuilt, making the house as it is now, 25' x 28'."

It is said that the ell including shed was a shoe shop.

Nehemiah Latham deeded land in 1801 to David French.

Alvin Cole also deeded land in 1828 to David French.

Deeds going back to 1801 are in the possession of

Lloyd Cote.

BIBLIOGRAPHY AND/OR REFERENCE

"Epitaphs in Old Bridgewater, Massachusetts"
by Williams Latham 1882

1. David French 1802
2. Sold to Judah B. Keene 1855
3. Benjamin Keene, son of Judah, and wife Hattie
4. After Hattie's (Harriet) death in 1940's, next owner a relative, Myrtle (Polling) Cote
5. After Myrtle Cote's death (1963) and her husband's (Everald) death in (1973) next owner was son Lloyd Cote.
6. Sold to Wm. Roche 1974

RESTRICTIONS _____

Original Owner: _____
Deed Information: Book Number _____ Page _____

Registry of Deeds

FORM B - BUILDING

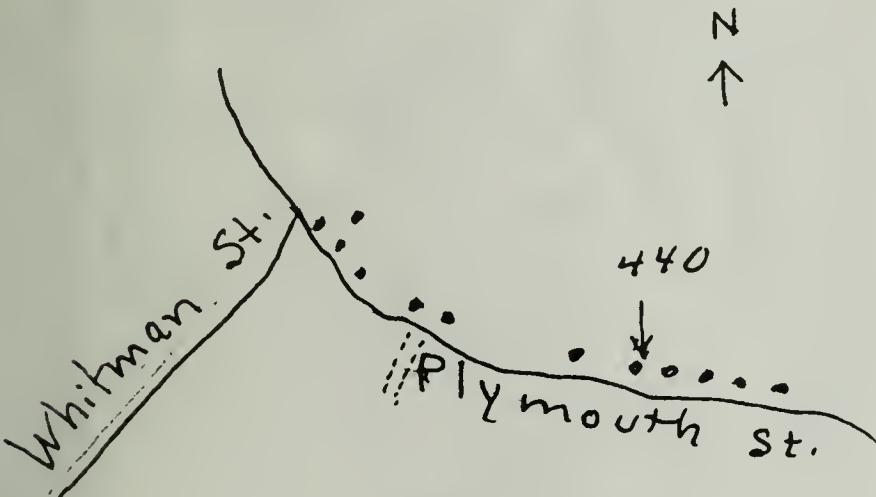
AREA	FORM NO.
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MASSACHUSETTS HISTORICAL COMMISSION
294 WASHINGTON STREET, BOSTON, MA 02108



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna L. Whitmore
Organization E.B.Hist. Commission
Date Oct. 28, 1986

East Bridgewater

Address 440 Plymouth St.Original Name Jeremiah FisherCurrent Owners Mr. & Mrs. Katherine Moberg

Present Home

Original Home

DESCRIPTION:

1849

Source Deeds, Arthur Harris' ListStyle Sidchall Cottage

Architect _____

Exterior wall fabric Clapboards

Outbuildings _____

Major alterations (with dates) _____

Changes in ell and removal of barn in 1940's

Moved _____ Date _____

Approx. acreage 2Setting Tree lined street,Woods behind. In a cluster of houses.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

On this street there are 5 houses of this type built in 1845, 1849, 1852, 1853, 1858.

Also there are Sidehill Cottages in many neighborhoods in town.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

In 1849 Jeremiah ^{Fisher} bought land from Robt.C. Keith, adjoining neighbor. He is shown as living there in 1879. In 1895 Elisha and Thurston Fisher sold to Samuel Keith of 231 Plymouth St. He rented to Thomas Fish and family until the mid-teens. Mr. Fish worked at the Gin Works. Ethel Cook, three children and father rented until 1926. There are people in town who remember Gramp Hawes at Town Meeting. Every one expected to hear from him. On Mrs. Cook's death the house became vacant and Mr. Keith's daughter, Amy, and husband Merle Winsor moved in. Mr. Winsor loved nature and the neighborhood children enjoyed walks in the woods with him.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Jeremiah Fisher received land from Robt.Keith B231 P 59
Elisha and Thurston Fisher to Samuel Keith Deed B696 P203

Amy Winsor sold to Dean Swanson early 80's

Dean Swanson sold to Carl Mobery Aug. 1983 Deed B5191 P 432

* The house stayed in the Keith-Winsor family until the 80's Among the son, daughters and grandchildren who lived there were:— (A first home for several)
Marjorie and Bill Hurd 1950's Steve and Ann Hurd 1971
Marjorie and Pete Winsor 1952 Bob and Kathy Hurd 1970's
Howard and Roberta Wilbur 1960's Dean and Gina Swanson 1980's
Muriel and Don Douglas 1960's 4-54

FORM B - BUILDING

AREA	FORM NO.
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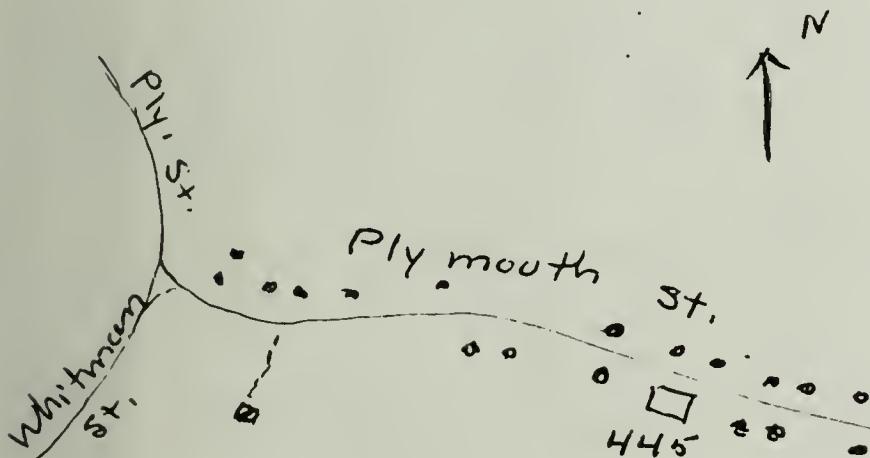
MASSACHUSETTS HISTORICAL COMMISSION
294 WASHINGTON STREET, BOSTON, MA 02108

86-718-1



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.

Recorded by Edna L. Whitmore

Organization East Bridgewater Historical Commission
Date August 23, 1985

(Staple additional sheets here)

In East Bridgewater (Satucket)Address 445 Plymouth StreetHistoric Name Elijah S. Bird

Owners -

Leonard E. & Norma C. WhitmorePresent HomeOriginal Home. Shoe Shop in rear

DESCRIPTION:

1852Source Arthur Harris' list of homesStyle Side Italianate CottageArchitect UnknownExterior wall fabric Clapboards - shingles in rear.Outbuildings One. Formerly a familyShoe Shop. Then garage. Now storageMajor alterations (with dates) ShedLift on roof on east 1913. On
west, 1925-1930. Front porch, 1943

Moved _____ Date _____

Approx. acreage 1Setting Trees. Open to woods in
rear. Soon to be developed to
a group of 12 houses. Early
1800's, mid 1800's and four
in early 1900's.

445 Plymouth St.

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is a pleasant cottage, front entry on left with five-pained sidelights. It was built by Elijah Stevens Bird in the dooryard of the home of his father, Elijah Bird, on the west, an 1811 Cape torn down c 1920. There are several houses of this type within a half mile and clusters of them in Elmwood, Beaver, and on the Plain.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

In the backyard was the small shop, where Elijah S. Bird made shoes, the findings being brought from Brockton. The house was sold in 1867 to Cushing White and among those who lived there were William L. White and Mary L. White. He worked at the Canner Cotton Gin Co. where cotton gins and linters were made for southern manufacturers and she "took in" boarders who worked at the "Gin Works." In 1907 the house was sold to Ansel W. Ward who was a supervisor in the room where paper feeders were built, also at the "Gin Works." His widow Elizabeth M. Ward sold in 1960 to Leonard E. Whitmore, a grand nephew and his wife, Norma C. Whitmore.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

1852 - Elijah S. Bird - Arthur Harris' List.

May 25, 1867 - Cushing White - Deed Bk. 342 Pg. 202

Aug. 26, 1907 - From Mary L. White to Ansel W. Ward and wife Elizabeth Ward, Deed Bk. 970 Pg. 269

Jan. 8, 1960 - From Elizabeth M. Ward to Leonard E.

and Norma E. Whitmore - Deed Bk. 2755 Pg. 257

Other deeds will show narrow strips of land on each side to widen frontage

Until the present men who lived here have been closely identified with the industrial growth of the town. 10M - 7/82

FORM B - BUILDING

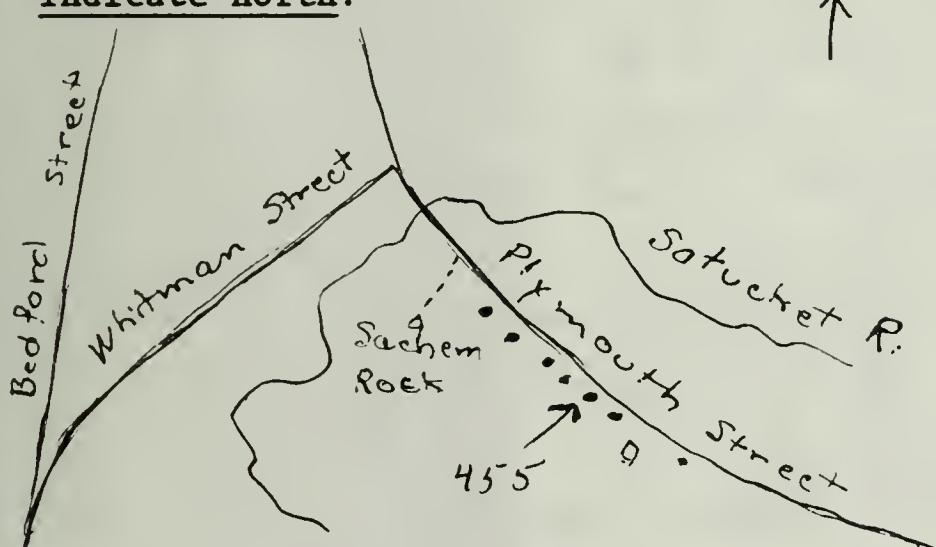
AREA •	FORM NO.
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MASSACHUSETTS HISTORICAL COMMISSION
WASHINGTON STREET, BOSTON, MA 02108



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. N.
Indicate north.



Recorded by Edna L. Whitmore

Organization E.B. Historical Commission

Date July 1, 1987

wn East Bridgewater

dress 455 Plymouth St.

historic Name Benjamin Ward

present Owner Joseph Collins Jr.

e: Present Home

Original Home- Farm

DESCRIPTION:

te 1845

Source Record of Arthur Harris

Style Sidewall Cottage

Architect _____

Exterior wall fabric Clapboards

Outbuildings Barn

Major alterations (with dates) House

Lifted to higher foundation-

Porches (2) added c. 1900

Moved _____ Date _____

Approx. acreage 1/5 A

Setting On a tree-lined street.

In a group of houses.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This house is typical of many houses of this time; possibly it is larger and the ell is longer than many.

Originally there were many outbuildings such as - open sheds, large barn, corn crib and hen houses. The barn roof has been cut down, changing the gable from the front to the side.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

The land belonged to Seth Harris. Built in 1845, the map of 1848 shows the house belonging to H. Keith (probably Holman) whose sister lived across the street. Benjamin Ward came from Concord and was living there in the late 50's when his first child was born. It was he, with the help of his hired man, Timothy Bordeau, of South Street, who laid out the farm and worked it. A prosperous farmer, he also had a slaughter house and a butcher's route. His son Elias (1862-1941) carried on the farm until the 20's, and continued a poultry dressing business through the 30's. John Barker, a Boston business man, used the home for weekends during the war, and a caretaker raised sheep. Charles Tucker owned the place for two years and raised potatoes. Joseph King bought the house in the late 40's and sold to John Grant in 1961. The Grants' sons raised animals when they *

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Date of the house - 1845 - Records of Arthur Harris Tucker to King - Deed Bk 1991 P 49

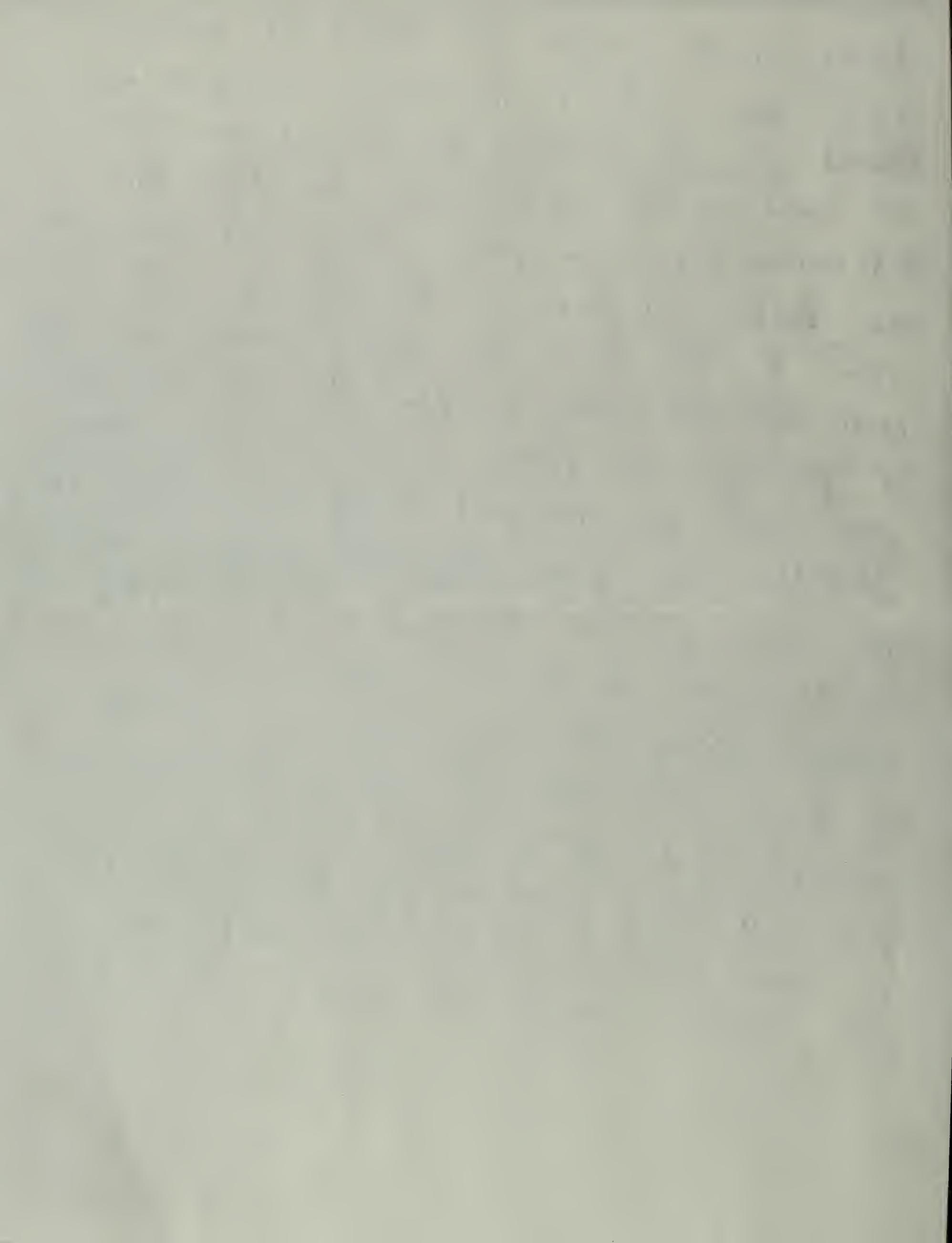
King to Grant - Deed Bk. 2882 P 419 - Sept 29, 1961

Grant to Collins - July, 1987

* belonged to the Four H Group. The Grants were active in town affairs, John on the Planning Board for many years and his wife on the School Committee. Joseph Collins bought the place in the summer of 1987.

11-25-97

Kenny Crocker bought 455 Plymouth st. Farmhouse from the Collins's in January of 1994. He worked as a Postman for the E.B. Post Office. He loved animals and nature. He kept three Pot-Bellied Pigs as pets. They lived underneath the Barn and had a little corral at the left rear of the barn. Mr. Crocker painted the whole house and Barn by himself. He also did a lot of planting. He planted a row of pine trees that line the backyard. Kenny also loved to garden. He grew vegetables every summer in his garden. Kenny refurbished the back room off the kitchen. The pine wood cathedral ceiling and ceiling fan were installed by Kenny. He also made the foundation for the woodstove and used his woodstove on many a cold night. Kenny loved to play guitar and listening to music. He was big on the Beatles. Kenny was liberal in his Political beliefs





Library

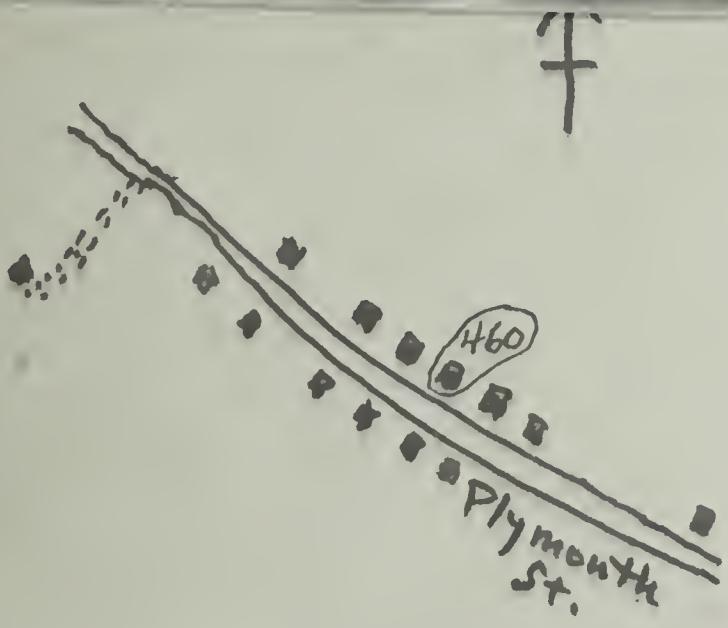
FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

In Area no.

Form no.

XIV - 2



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

1. Town East Bridgewater

Address 460 Plymouth St.

Name Job Bearce

Present use Home

Present owner Mr. & Mrs. Wm. Flaherty

Description:

Date 1780

Source _____

Style Cape Cod

Architect _____

Exterior wall fabric Clapboards & shingles

Outbuildings (describe) Barn, made over

Other features 3 Fireplaces

Original shed has become a kitchen
Altered Interior Date Mid 1900s

Moved _____ Date _____

5. Lot size:

One acre or less _____ Over one acre

Approximate frontage 120 ft.

Approximate distance of building from street

20 ft.

6. Recorded by Frank N. Houghton
Organization East Bridgewater
Date 8/12/78 Historical Commission

(over)

4-59

7. Original owner (if known) Job Bearce
Original use Home

Subsequent uses (if any) and dates Shoes were manufactured in one of
the outlying buildings

8. Themes (check as many as applicable)

Aboriginal	Conservation	Recreation
Agricultural	Education	Religion
Architectural	Exploration/ settlement	Science/ invention
The Arts	Industry	Social/ humanitarian
Commerce	Military	Transportation
Communication	Political	
Community development		

9. Historical significance (include explanation of themes checked above)

Job Bearce was born about 1749, married Sarah, daughter of Lt. James Keith in 1780, and settled in East Bridgewater. In 1829 Job's son Ford acquired an half interest in the property, and in 1844 the property came into the hands of Robert C. Keith, shoe manufacturer, great grandson of Lt. James Keith and grand nephew of Job and Sarah Bearce. Thereafter the property passed through various members of the Keith family, - all descendants of Capt. Isaac Keith (grand son of Lt. James and father of Robert C.) until 1939, when it was sold by Maria C. Keith to Walton D. Sprout. Thereafter the succession of owners was Arthur & Frances Vasey, 1942; Lawrence L. Carlson, 1946; Dwight K Zentz, 1950; Edmund S. Wells, 1955; Bruce & Eunice Harding, 1964; and the present owners 1966

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) East Bridgewater Assessors Records

East Bridgewater Town Maps: 1848, 1879, 1900
Mitchell's History of Bridgewater, under "Bearce" and "Keith"
Vital Records of East Bridgewater

Reg. of Deeds: 164-167; 172-140; 214-40;
353-36; 1762-349; etc.

Reg. of Probate Docket 25937; Will of Nahum Keith (19

RM B - BUILDING

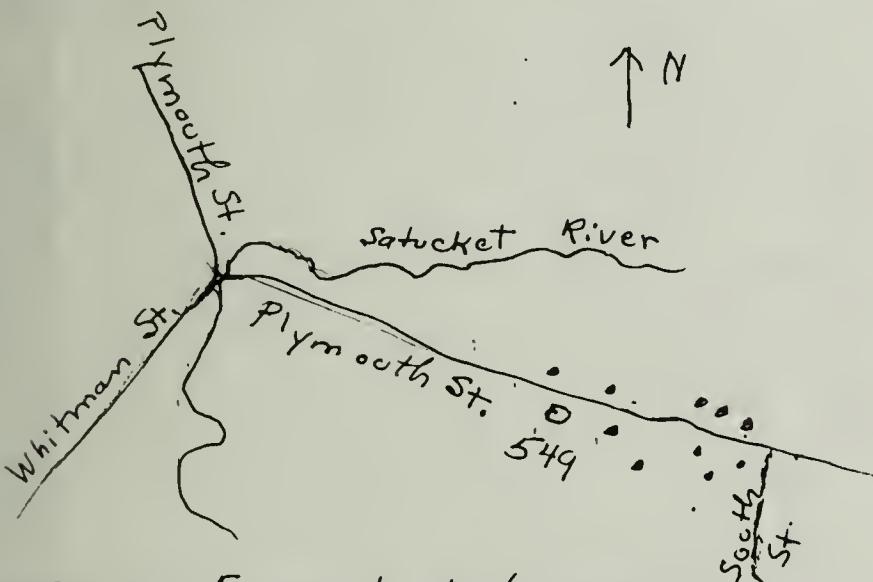
AREA	FORM NO.
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SACHUSETTS HISTORICAL COMMISSION
1 WASHINGTON STREET, BOSTON, MA 02108



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna L. Whitmore

Organization E.B. Hist. Commission

Date September 25, 1985

East Bridgewater

Ass 549 Plymouth Street

Prop Name Edmund L. Weston
Owners - Paul and Sandra Cekers

Present Home

Original Home

DESCRIPTION:

1887 - From Arthur Harris' List

Source Date also on inside cover

Style Sidehall Cottage with ell,
of flour barrel.
and barn attached.

Architect

Exterior wall fabric Clapboards & Shingles

Outbuildings

Major alterations (with dates) Extension

of kitchen ell - late 1800's. Apartment
Hay door became window.
above barn - 1970's. Barn window became door.

Moved _____ Date _____

Approx. acreage 1.52

Setting On knoll on tree-lined street.

Woods behind. Three houses now
in open fields - but still, some
open space.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This house is more elegant and spacious than Sidehall cottages of the mid 1800's. There is a stained glass window in the front door with a canopy above. The front hall has a solid, attractive newel post and balustrade. There are a few of this type of house scattered throughout the community.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

This house was built by the owner, a carpenter, whose wife's father gave the young couple a piece of land from his farm next door, for a wedding present. That's why most of the windows are on the west side where Susan (Ward) Weston could look across the broad fields (at that time) to her girl-hood home. They were solid citizens but mostly concerned with neighborhood life. He worked in the carpenter's shop at the "Gin Works" where finely crafted wooden parts for linters and gins were turned out. The Weston's daughter sold the home to George Mayall, Chief of Police, in the early 40's. Following owners were Charles Eck connected with Woodward and Wright Lastic Co; Bertil Johnson who was concerned with Civic affairs and Robert Marconi who sold to Paul Ockers, 1965.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

Paul and Sandra Ockers - Deed Bk. 3242 Page 117

Arthur Harris' List refers to a record of all of the houses on Plymouth Street from the Carver Cotton Gin Co. to the Eliab Latham place at 968 Plymouth St. through the 1800's. (Arthur Harris - 1828-1910)

Other references are from the knowledge and recollections of the researcher.

(Attach photo here)

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XVII 18



East Bridgewater

Street address 558 Plymouth St.

Name Thomas Lathan,

Date original & present Home

Present owner Warren W. Bush

Open to public No

Built 1748 Style Cape

Source of date Records of Arthur
Harris

Architect

OR part of Area #

3. CONDITION Excellent Good Fair Deteriorated Moved Altered Added

4. DESCRIPTION

FOUNDATION/BASEMENT: High Regular Low Material Stone

WALL COVER: Wood Clapboards Brick Stone Other

ROOF: Ridge Gambrel Flat Hip Mansard
Tower Cupola Dormer windows Balustrade Grillwork

CHIMNEYS: 1 2 3 4 Center End Interior Irregular Cluster Elaborate

STORIES: 1 2 3 4 ATTACHMENTS: Wings Ell Shed

PORCHES: 1 2 3 4 PORTICO Balcony

FAÇADE: Gable end: Front/side Ornament

Entrance: Side Front: Center/Side Details: Simple

Windows: Spacing: Regular/Irregular Identical/Varied

Corners: Plain Pilasters Quoins Cornerboards

5. Indicate location of building in relation to nearest cross streets and other buildings

6. Footage of structure from street 62 feet
Property has 153 feet frontage on street

Recorder Edna L. Whitmore

For E.B. Hist. Commission

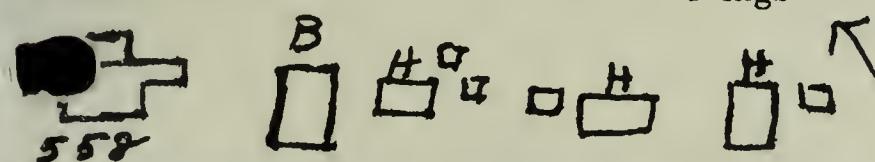


Photo # XVII 18 Date Jan. 1976

H. Home Plymouth St.
Business (106)

558

SEE REVERSE SIDE

4-63

558 Plymouth St.

RELATION OF SURROUNDING TO STRUCTURE

1. Outbuildings Building cut back
2. Landscape Features: Agriculture Open Wooded Garden: Formal Informal
Predominant features _____
Landscape architect _____
3. Neighboring Structures
Style: Colonial Federal Greek Revival Gothic Revival Italian Villa Lombard Rom.
 Venetian Gothic Mansard Richardsonian Modern 19th Cent.
- Use: Residential Commercial Religious Conditions: Excellent Good Fair Deteriorated

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF SITE (Refer and elaborate on theme circled on front of form)

Thomas Latham, grandson of the Robert Latham, 4th settler in town, 1663, built the house in 1748. In latter half of 1800's known as Perez Keith house. Then owned by Simeon Keith - many renters. Early 1900's, Stafford Keith. Then Wilbur family, Challoux family, Stetsons and Wolschen dorfs - Alexander Stoddard in 1925. Vacant in 1933 and could be bought for \$1750.00

BIBLIOGRAPHY AND/OR REFERENCE

Later Alfred Morse, Edward Turner; around 1955, James Spear. Then Martin & Harding.

Warren Bush - 1970

House date from a list written by Edith M. Ward [1858 - 1934] as told to her by Arthur Harris, son of Azor, Esq.

RESTRICTIONS

Original Owner: Thomas Latham
Deed Information: Book Number _____ Page _____ Registry of Deeds

Library

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

XVII 7



1. Town East Bridgewater

Address 584 Plymouth St.

Name Capt. Isaac Keith

Present use Home

Present owner ^{Mr & Mrs} Wm. H. Westerman

Description:

Date 1815

Source:

Style Cape Cod

Architect:

Exterior wall fabric Shingles (wood)

Outbuildings (describe) Two, small, old.

Other features Fireplaces

Altered main room altered Date early 1900's
and dormers added.
Moved _____ Date _____

5. Lot size:

One acre or less _____ Over one acre 2 1/4 A.

Approximate frontage 260 ft.

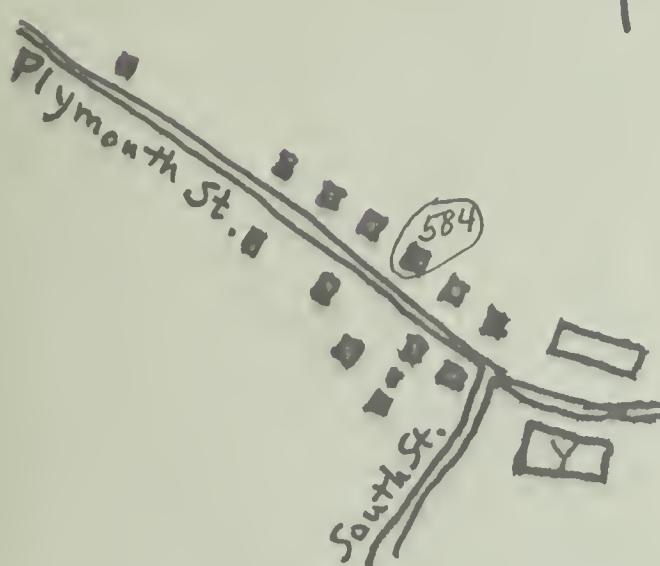
Approximate distance of building from street
40 ft.

6. Recorded by Frank N. Houghton

Organization East Bridgewater Historical

Date 8/7/78 Commission

DO NOT WRITE IN THIS SPACE
USGS Quadrant _____
MHC Photo no. _____



(over)

7. Original owner (if known) Capt. Isaac Keith

Original use Home

Subsequent uses (if any) and dates Shoes made in present dining room in 19th century

8. Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community development	<input type="checkbox"/>				

9. Historical significance (include explanation of themes checked above)

Capt. Isaac Keith was great-grandson of Joseph Keith, who settled in East Bridgewater in 1731 or thereabout.. This Keith family owned a large acreage in the area here under consideration. Capt. Isaac married Bathsheba Curtis, daughter of Simeon Curtis, in 1815, and built the subject house at about that time. The property passed to Bathsheba upon Isaac's death, and to Simeon C Keith upon the death of Bathsheba. In 1920 Simeon conveyed the property to Rachel K. Whiting, who in 1929 conveyed it to Forest W. Cousins. The latter sold most of the land, retaining the house and its lot, which he sold to the Westermans in 1972.

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

East Bridgewater Town Maps : 1848, 1879, 1903.

Reg. of Deeds : 865-514; 1358-313; 1565-501,2 etc.

Mitchell's History of Bridgewater under "Keith".

Vital Records of East Bridgewater.

FORM B - BUILDING

AREA	FORM NO.
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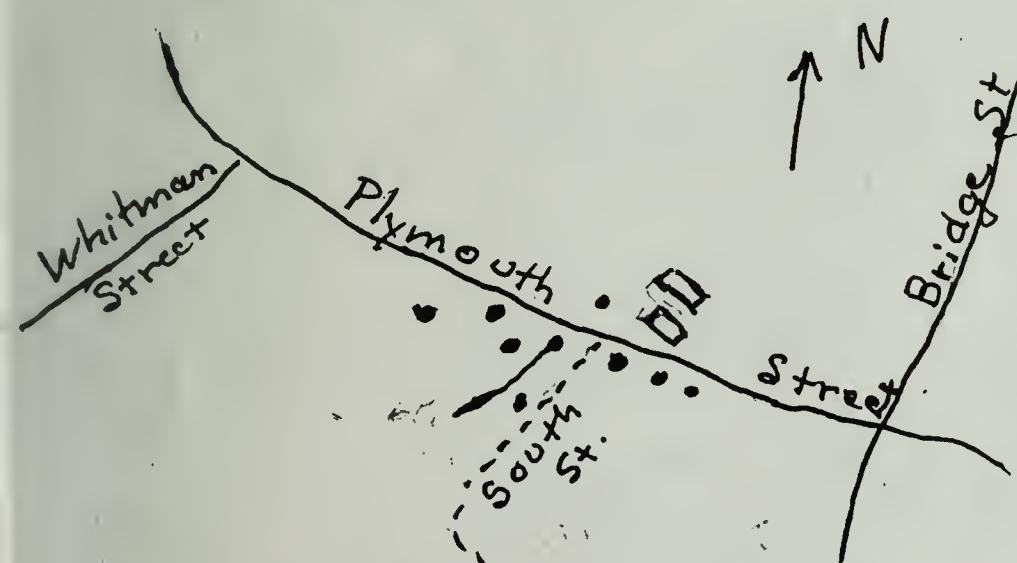
MASSACHUSETTS HISTORICAL COMMISSION
221 WASHINGTON STREET, BOSTON, MA 02108

88-2-8



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.

Recorded by Edna L. WhitmoreOrganization E.B. Hist. CommissionDate November 30, 1987In East BridgewaterAddress 617 Plymouth St.Historic Name Isaac KeithPresent HomeOriginal Home-Shoe Shop

DESCRIPTION:

Built c 1858Source Records of Arthur HarrisStyle Side hall Cottage

Architect _____

Exterior wall fabric Clap boardsOutbuildings Small BarnMajor alterations (with dates) c 1920Rear half of the roof raised

Moved _____ Date _____

Approx. acreage less than acreSetting Corner of busy street. Family Y and half-way house opposite. Few trees.

(Staple additional sheets here)

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is a side hall cottage similar to many in town. The raised roof, which doesn't show in the picture because of trees, detracts from the appearance of the house.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

This was the home of Isaac Keith, son of Capt. Isaac Keith of 584 Plymouth St. He made shoes in a room between the house and barn. His wife, known as Grandma Keith lived here until the late teens. Around 1920 George Burrell, a son-in-law, moved to this house from 91 Bedford Street. It was he who made the addition. He was a draftsman at the Gin Works and was Town Treasurer. About 1950 the house was sold to Lloyd Boyden from next door on South Street. For the last 20 or more years it has belonged to several different families.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

The date of the house is from a record of Arthur Harris (1828-1910). Other material from the Recorder's knowledge

(Attach photo here)

FORM B - BUILDING SURVEY

XV-13



--	--	--

Own East Bridgewater

Street address 710 Plymouth St (Rte. 106)

Name Israel Hill

Use: original & present Home

Present owner Theodore D. Wainer

Open to public No

Date 1750 Style 1 Story Farmhouse

Source of date Records of Arthur Harris.

Architect _____

OR part of Area # _____

3. CONDITION Excellent Good Fair Deteriorated Moved Altered Added _____

4. DESCRIPTION

FOUNDATION/BASEMENT: High Regular Low Material Reinforced with concrete

WALL COVER: Wood Asbestos Shingles Brick Stone Other _____

ROOF: Ridge Gambrel Flat Hip Mansard High-Pitched
Tower Cupola Dormer windows Balustrade Grillwork _____

CHIMNEYS: 1 2 3 4 Center End Interior Irregular Cluster Elaborate Made of new stone

STORIES: 1 2 3 4 ATTACHMENTS: Wings Ell Shed _____

PORCHES: 1 2 3 4 PORTICO _____ Balcony _____

FACADE: Gable end: Front/side Ornament _____

Entrance: Side Front Center/Side Details: Simple

Windows: Spacing: Regular Irregular Identical/Varied _____

Corners: Plain Pilasters Quoins Cornerboards _____

5. Indicate location of building in relation to
nearest cross streets and other buildings

6. Footage of structure from street 60 feet
Property has 330 feet frontage on street

Recorder Edna L. Whitmore

For E.B. Hist. Commission

Photo # XV 13 Date Jan. 1976

SEE REVERSE SIDE

4-69

H.P. Hood

710

Family

Plymouth ST.

106

710
Plymouth
St.

RELATION OF SURROUNDING TO STRUCTURE

1. Outbuildings Garage. Barn was moved across street.
2. Landscape Features: Agriculture Open Wooded Garden: Formal Informal
Predominant features _____
Landscape architect _____
3. Neighboring Structures
Style: Colonial Federal Greek Revival Gothic Revival Italian Villa Lombard Rom.
Venetian Gothic Mansard Richardsonian Modern 19th Century
- Use: Residential Commercial Religious Conditions: Excellent Good Fair Deteriorated

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF SITE (Refer and elaborate on theme circled on front of form)

Israel Hill, grandson of Jonathan Hill, early settler of East Bridgewater. He married Beriah, daughter of Thomas Latharn (558 Plymouth St.)

Later owned by Ruel Lincoln and his son Charles, born 1807.

Owned in early 20's by Margaret & Edwin Doe
Leo Clogston Jr. 1922 - 1946 until 1922
Theodore Wainor 1946 - also late teens

BIBLIOGRAPHY AND/OR REFERENCE

House date from a list written by Edith M. Ward as told to her by Arthur Harris, ^{lived 1868-1934} son of Azor, Esq.
High, pitched roof is unusual in this area.

RESTRICTIONS _____

Original Owner: _____
Deed Information: Book Number _____ Page _____ Registry of Deeds _____

FORM B - BUILDING

AREA

FORM NO.

MASSACHUSETTS HISTORICAL COMMISSION
2 WASHINGTON STREET, BOSTON, MA 02108

87 9-9-2



in East Bridgewater

Address 238 Plymouth St.

Historic Name Galen Latham

William A. Johnson - Owner

Type: Present Apartments - 4

Original Home Farm

DESCRIPTION:

Year 1835

Source Arthur Harris' List

Style 2½ Story farm house

Architect _____

Exterior wall fabric Clapboards

Outbuildings Barn

Major alterations (with dates)

Became 2 Stories before 1900.

Ell removed c. 1980.

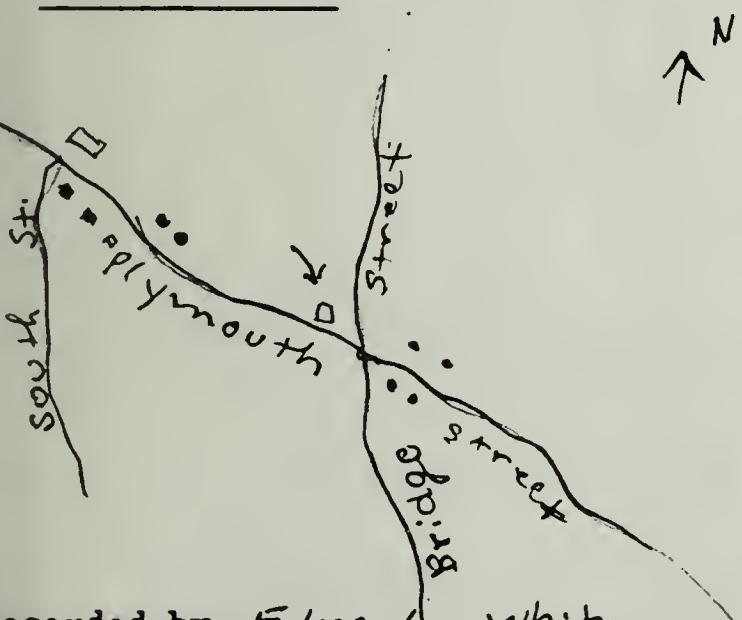
Moved _____ Date _____

Approx. acreage About 1 A

Setting Corner of Bridge and
Plymouth Streets. Houses nearby
built since the W.W.II

SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna A. Whitmore

Organization E.B. Hist. Commission

Date August 15, 1987

(Staple additional sheets here)

4-71

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

There is a picture which shows this as an original Cape Cottage. Probably by the 1880's it was changed. It isn't known whether the roof was raised or the building lifted. A visit to the attic could tell the story. There were two other Latham farm houses near. There may be a dozen in town.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

This was a prosperous and well managed farm. It passed to Galen's son, A. Harris who was well known as a farmer and in civic and church affairs. He lived here with his wife on one side, and his sister Esther and deaf mute brother on the other side although there was only one kitchen. The brother Galen, was an intelligent, lovable person who had a great interest in flowers and the ways of nature. After the death of Harris in 1919, the farm passed to David Bergqvist and his sons. In the mid 40's, the owner, Alton Resnick, was the last one to farm the place. Recently owned by James E. Hanley, it is now the property of William A. Johnson.

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

The date of the house is from Arthur Harris' list. He was an Uncle of A. Harris Latham and lived at the farm in his last days.

Most of the material is from the memory of the recorder who knew the family well and learned to talk sign language with Galen (known as Gakey.)

A cherished childhood memory is a walk in the Pine Grove, known as Ridge Hill, where the evenly spaced trees made diagonal and horizontal avenues. It was logged by the Bergqvists.

FORM B - BUILDING

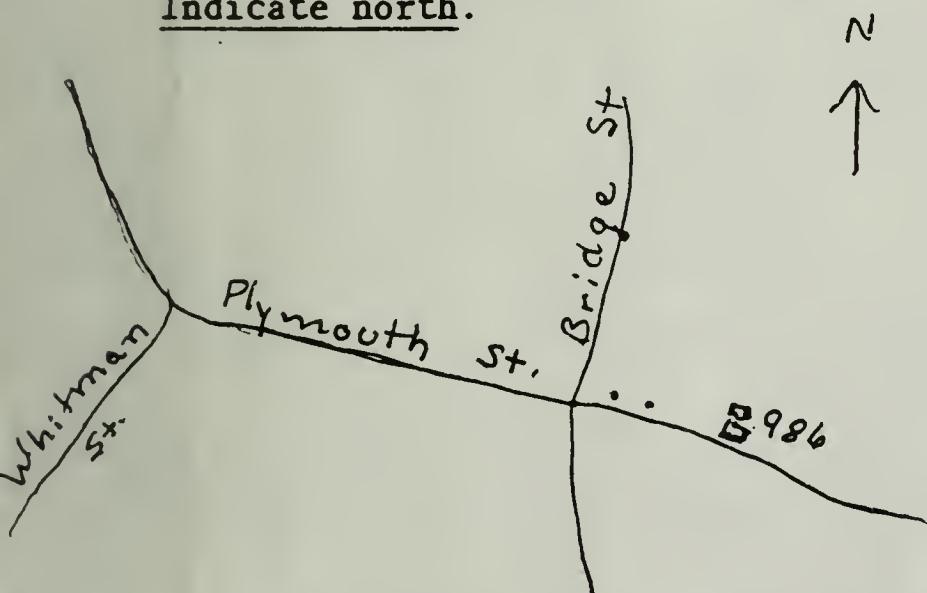
AREA	FORM NO.

MASSACHUSETTS HISTORICAL COMMISSION
25 WASHINGTON STREET, BOSTON, MA 02108



SKETCH MAP

Show property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Edna L. Whitmore

Organization E.B. Hist. Commission

Date October, 1982

in East Bridgewater

Address 986 Plymouth St.

Historic Name Elijah Latham

owner Dr. Grace Wilder Philbrick

Type Present Home. Kennel

Original Home. Farm

DESCRIPTION:

Year 1820

Source List of Arthur Harris

Style Federal

Architect _____

Exterior wall fabric Shingles

Outbuildings Sheds, Barn. Kennel

Major alterations (with dates) _____

Moved _____ Date _____

Approx. acreage Many. Original - 117.

Setting Tree lined street. Open fields on each side.

Shrubs and trees in yard

(Staple additional sheets here)

986 PLYMOUTH ST.

ARCHITECTURAL SIGNIFICANCE (Describe important architectural features and evaluate in terms of other buildings within the community.)

This house and those of Eliab's brothers, Charles and Galen were the only houses in this area, each a two and $\frac{1}{2}$ story farm house, still standing. There may be a dozen in the town. It has an extended front entry; narrow front hall; long, sunny ell; many attractive features.

HISTORICAL SIGNIFICANCE (Explain the role owners played in local or state history and how the building relates to the development of the community.)

This house was built in 1820 by Galen Latham Sr. but has always been known as the Eliab Latham home, (his son, born 1818.) Eliab attended Bridgewater Academy, became a farmer, owned 117 acres. He carried on a Wood and Coal business, served as Selectman and Incorporator of the Savings Bank. After his death the next owners, early 1900's, were Capt. and Mrs. Clifford Perry and daughter Verma. Her father Jacob Miller ran the farm. Capt Perry was often away on active duty with the Army. Mrs. Perry taught school. After the 20's, owned by Michael Roach, the house was vacant a while. Sibyl Crane Gardner and her three young sons ran the farm in the 30's, 40's. In the 50's Dr Grace Wilder bought the place, married Robert Philbrick whose sister, Eleanor Howes, ran the kennel *

BIBLIOGRAPHY and/or REFERENCES (name of publication, author, date and publisher)

The material is mainly from the recollections of the recorder and family lore. All the Lathams were well known by the recorder's family, and she spent many happy days at the Perry's. Arthur Harris' List contains all of the houses from the Gin Works to the Halifax line.

* She bred English Springer Spaniels at her "Happy Hunting Kennel." Dr. Wilder had been on College faculties, the last being Wellesley. Mr. Philbrick had a machine shop and was a Selectman.

(Attach photo here)

FORM B - BUILDING SURVEY

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston



2. Town East Bridgewater, Mass.

Street address 272 Pond

Name Nicholas Kilde

Use: original & present Farm

Present owner Austin Boelsma

Open to public No

Date 1780 Style Cape Cod

Source of date Deeds (Probably)

Architect _____

OR part of Area # _____

Moved Altered Added _____

4. DESCRIPTION

FOUNDATION/BASEMENT: High Regular Low Material Stone

WALL COVER: Wood Shingles over Clapboard Brick Stone Other

ROOF: Ridge Gambrel Flat Hip Mansard

Tower Cupola Dormer windows Balustrade Grillwork

CHIMNEYS: 1 2 3 4 Center End Interior Irregular Cluster Elaborate

STORIES: 1 2 3 4 ATTACHMENTS: Wings Ell Shed

PORCHES: 1 2 3 4 PORTICO _____ Balcony

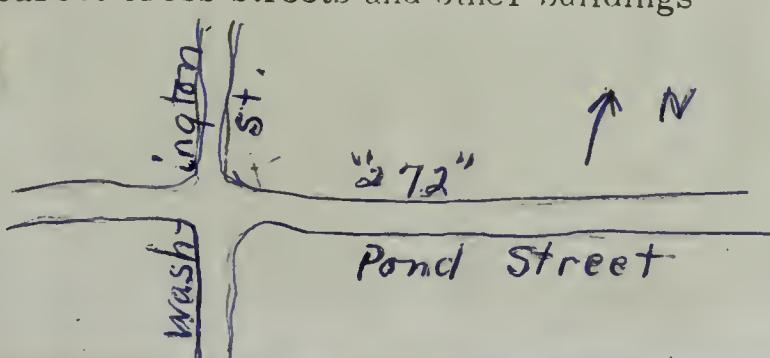
FACADE: Gable end: Front side Ornament

Entrance: Side Front Center/Side Details:

Windows: Spacing: Regular Irregular Identical Varied

Corners: Plain Pilasters Quoins Cornerboards

5. Indicate location of building in relation to nearest cross streets and other buildings



6. Footage of structure from street 55'

Property has _____ feet frontage on street

1/2 mile. Continuous with "448"

Recorder Edna L. Whitmore

For E.B. Historical Commission

Photo # XIV 4 Date July 19, 1975

SEE REVERSE SIDE

4-75

RELATION OF SURROUNDING TO STRUCTURE

272 Pond St.

1. Outbuildings One - used for horse and shop
2. Landscape Features: Agriculture Open Wooded Garden: Formal/Informal
Predominant features _____
Landscape architect _____
3. Neighboring Structures
Style: Colonial Federal Greek Revival Gothic Revival Italian Villa Lombard Rom.
Venetian Gothic Mansard Richardsonian Modern Mid 1800's & later
- Use: Residential Commercial Religious Conditions: Excellent Good Fair Deteriorated

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF SITE (Refer and elaborate on theme circled on front of form)

BIBLIOGRAPHY AND/OR REFERENCE

RESTRICTIONS _____

Original Owner: _____
Deed Information: Book Number _____ Page _____, _____ Registry of Deeds

(Attach photo here)

FORM B - BUILDING SURVEY

PUBLIC USE

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MASSACHUSETTS HISTORICAL COMMISSION

2. Town East Bridgewater, Mass.

Street address 448 Pond Street

Name John Wade House

Use: original & present Farm

Present owner Harmen Boetsma

Open to public No

Date 1980 Style Cape Cod

Source of date Deeds (probably)

Architect _____

OR part of Area # _____

Moved Altered Added _____

4. DESCRIPTION

FOUNDATION/BASEMENT: High Regular Low Material Granite

Clapboards - front

WALL COVER: Wood Shingles Sides & E/W Brick Stone Other _____

ROOF: Ridge Gambrel Flat Hip Mansard _____
Tower Cupola Dormer windows Balustrade Grillwork _____

CHIMNEYS: 1 2 3 4 Center End Interior Irregular Cluster Elaborate Center E/W

STORIES: 1 2 3 4 ATTACHMENTS: Wings E/W Shed _____

PORCHES: 1 2 3 4 PORTICO _____ Balcony _____

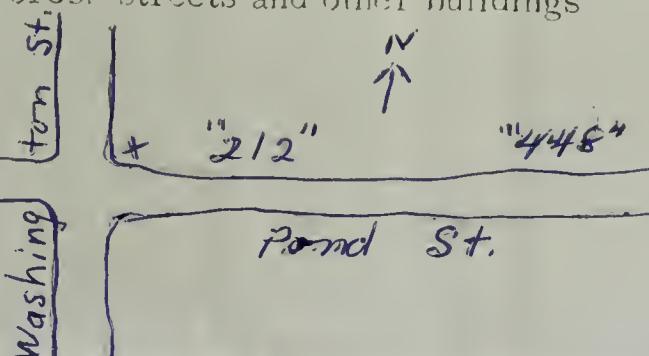
FACADE: Gable end: Front side Ornament _____

Entrance: Side Front: Center/Side Details: _____

Windows: Spacing: Regular Irregular Identical Varied _____

Corners: Plain Pilasters Quoins Cornerboards _____

5. Indicate location of building in relation to nearest cross streets and other buildings



6. Footage of structure from street 50'

Property has _____ feet frontage on street

1/2 mile continuous with "212"

Recorder Edna L. Whitmore

For E.B. Historical Commission

Photo # XIV 6 Date July 19, 1975

SEE REVERSE SIDE

1. Outbuildings Two Barns. Original barn enlarged

2. Landscape Features: Agriculture Open Wooded Garden: Formal/Informal
Predominant features _____
Landscape architect _____

3. Neighboring Structures

Style: Colonial Federal Greek Revival Gothic Revival Italian Villa Lombard Rom.
Venetian Gothic Mansard Richardsonian Modern *mid 1800's and later*

Use: Residential Commercial Religious Conditions: Excellent Good Fair Deteriorated

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF SITE (Refer and elaborate on theme circled on front of form)

BIBLIOGRAPHY AND/OR REFERENCE

RESTRICTIONS _____

Original Owner: _____ Deed Information: Book Number _____ Page _____, _____ Registry of Deeds

(Attach photo here)

Library
Hist Comm. FORM B - BUILDING SURVEY

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston



2. Town East Bridgewater

Street address 611 Pond St.

Name

First, FARM HOUSE → SUMMER HOME
Use: original & present And now, HOME of

MR. AND MRS Henry Kievenaar
Present owner

Open to public NO

Date 1794* Style CAPE

Source of date MAP: ACT OF AUG. 25 1794

Architect (possibly Nicholas WADE)
Unknown

OR part of Area #

Moved Altered Added

INTERIOR FEATURES wide pine board floors, and handhewn timbers

FOUNDATION/BASEMENT: High Regular Low Material Front, sides granite stone

Rear, wood to ground floor

WALL COVER: Wood Clapboards

Brick Stone Other

ROOF: Ridge Gambrel Flat Hip Mansard

Tower Cupola Dormer windows Balustrade Grillwork

CHIMNEYS: 1 2 3 4

Center End Interior Irregular Cluster Elaborate

Kitchen Firepl. has dutch oven and iron pot for
STORIES: 1 2 3 4 ATTACHMENTS: Wings ELL Shed (beehive) heating water
including rear basement, summer kitchen

PORCHES: 1 2 3 4

PORTICO

Balcony

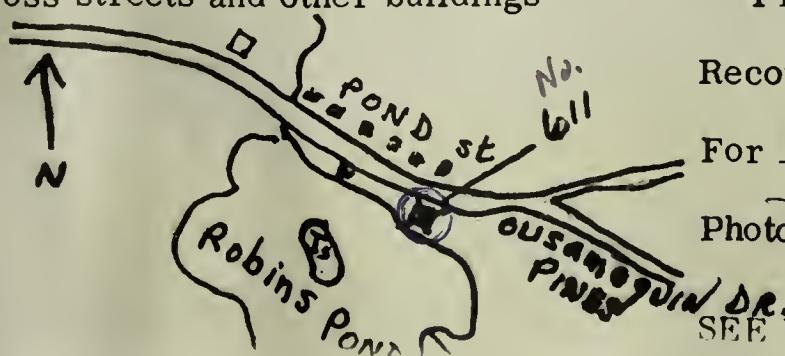
FACADE: Gable end: Front/side Ornament

Entrance: Side Front; Center/Side Details:

Windows: Spacing: Regular Irregular Identical/Varied

Corners: Plain Pilasters Quoins Cornerboards

5. Indicate location of building in relation to nearest cross streets and other buildings



6. Footage of structure from street 50'
Property has 198.5 feet frontage on street

Recorder Marjorie A. Winsor

For E.B. Historical Commission

(XIV 7)
Photo # XIV 8 Date 5/17/76
SENT UP

* Earliest appearance on map.
SEE REVERSE SIDE Earliest deed, 1831. Architecture seems older.

RELATION OF SURROUNDING TO STRUCTURE

1. Outbuildings

(Storage)

2. Landscape Features: Agriculture Open Wooded Garden: Formal/Informal - Pines in groups
 Predominant features Shore of Robins Pond (southern boundary of Property)
 Landscape architect

3. Neighboring Structures

Style: Colonial Federal Greek Revival Gothic Revival Italian Villa Lombard Rom.
 Venetian Gothic Mansard Richardsonian Modern

Use: Residential Commercial Religious Conditions: Excellent Good Fair Deteriorated

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF SITE (Refer and elaborate on theme circled on front of form) Early Colonial Home of interest, the following from records:

Nicholas Wade to Lydia P. Monroe Nov. 11, 1837 - with "dwelling house"

Lydia Monroe to Matthew Parris June 20 1838

"a piece of land with a dwelling house thereon, containing one and a half acres more or less" -- "excepting the Bedroom in the porch in said House owned by widow Molly Wade, and reserving to said Molly during her life, the use and occupation of the West ? room and west Bed room --- with a right to use the oven, a right in the Buttery and Washroom, one third part of the East Chamber, one third part of the South Cellar, with the use of the garden as she has usually occupied" --

price \$275. (Matthew Parris of Halifax, Laborer) (\$5. and \$3.)

Nicholas Wade to Caleb Hudson about $\frac{1}{4}$ acre - 2 lots (5, and 3.)

Matthew Parris to Caleb Hudson 1841 (MAY 5) -- no house mentioned

? Caleb Hudson to his mother Deborah (husband Asa Hudson) also a house for \$500

Deborah and Asa Hudson to Parna Parris (with same property) in 1843

BIBLIOGRAPHY AND/OR REFERENCE

Book	Pages	Then
196	191	<u>Parna Parris</u> back to <u>Caleb Hudson</u> -- 1846 - \$500.
192	191	<u>Mathew Parris</u> to <u>Caleb Hudson</u> - 1846
201	90, 91	(an adjoining lot, bringing lot up to present area)
201	280	<u>Caleb Hudson</u> to <u>W.D. Jackson</u> - 1847
203	285	mortgaged to Chas. A. Latham, Branch
211	128	finally to
219	213	<u>Benjamin R and James Bouldry</u> - 1856 at one time ALSO
220	219, 220	<u>Asenath M. Holmes</u> (daughter of James - 1911)
223	132, 183	DR <u>Allan L. Shirley</u> to <u>Miriam Thomas Riddell</u> 1922
227	202	(for summer home)
275	217	<u>Ridders</u> to <u>Florence M. Blake</u> - 1937 in 1931
1084	86	<u>Lester F. Blake</u>
1410	581, 582	<u>Florence</u> to <u>Agnes M. Kern</u> (Kievenaar) in 1937 later

RESTRICTIONS

Original Owner: Nicholas Wade

Deed Information: Book Number 196 Page 191, Plymouth Co., Registry of Deeds

1621 436

1666 527

1724 353 Form B. 10M-6-71-0496

1820 127

(1742 16)

Further note: 1829. map - shows house at S.

973 map - shows: B.L. Byram

shoe shop

